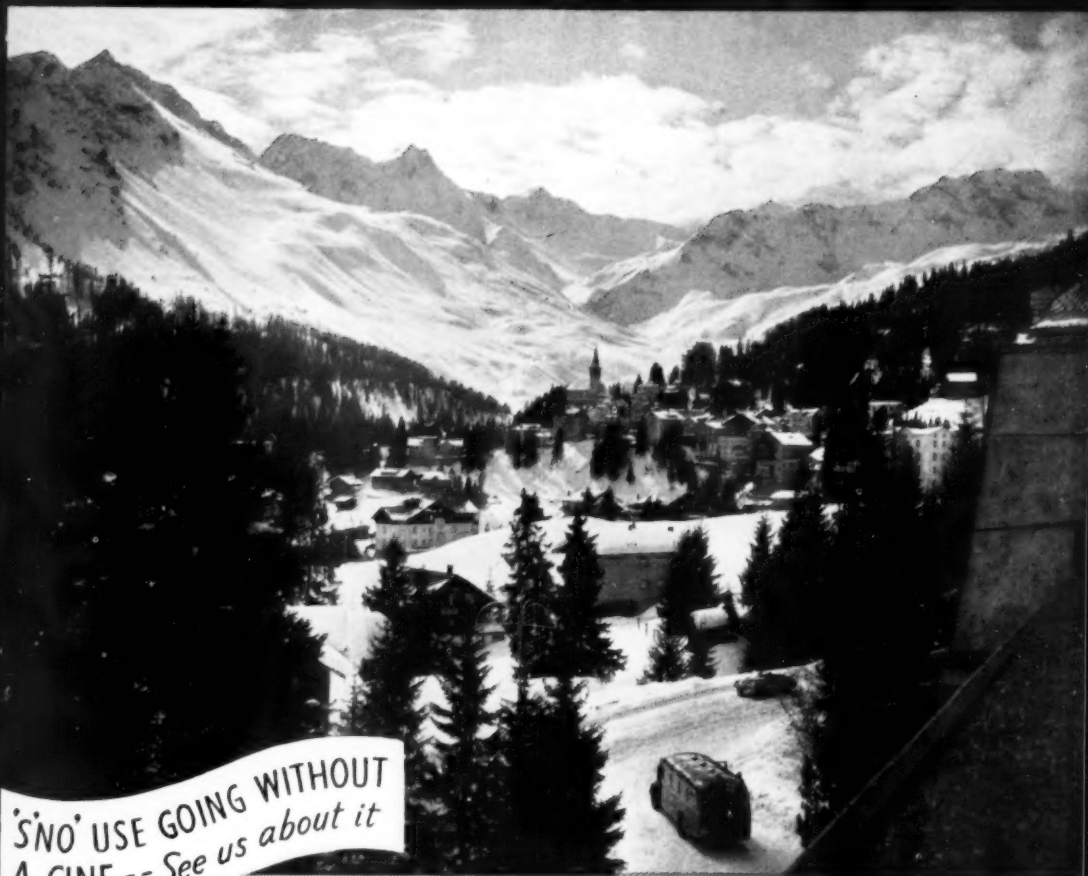


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JANUARY 1935, 1s. 3d.

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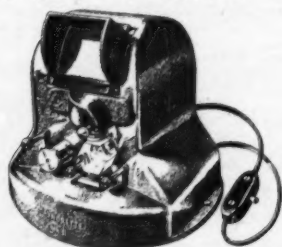
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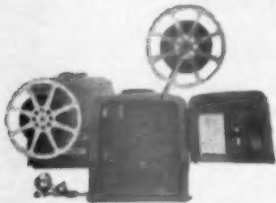
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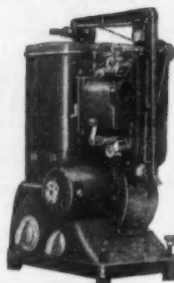
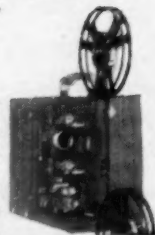


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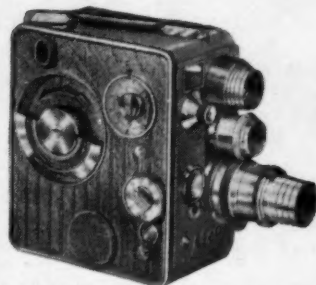
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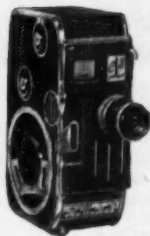
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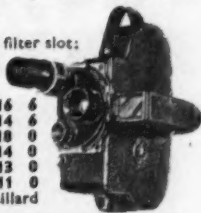
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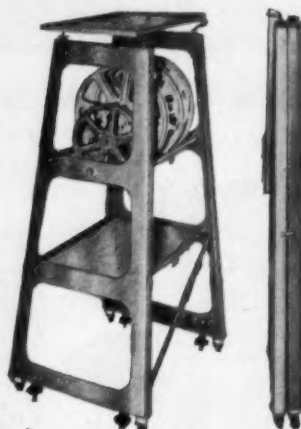
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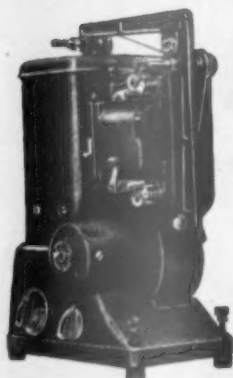
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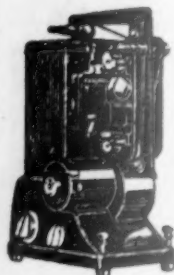
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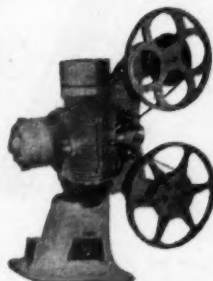
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Paillard L8, 12.5mm. f/2.8 coated Yvar (complete with built-in filter), 4 speeds ... £60 19 0  
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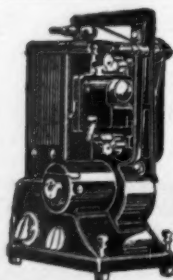
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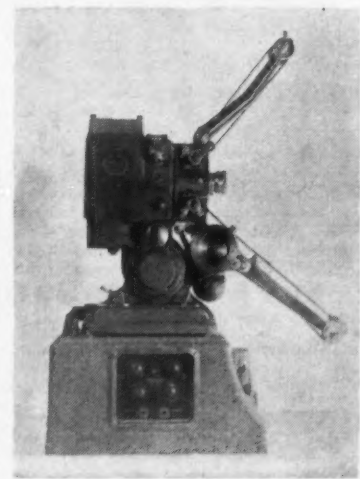
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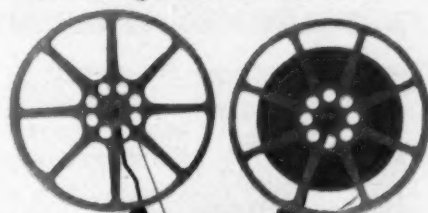
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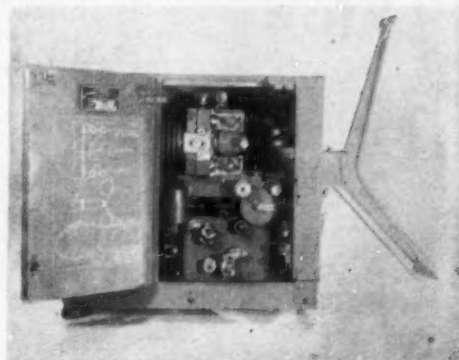
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This camera needs no winding or focusing. Just press the release button and it runs. One standard pocket lamp battery operates the precision made, built-in electric motor. An automatic governor ensures constant speed film transport. One battery will operate 10-25 ft. double-run films (each equal to 50ft. 8mm.). Fitted with EUGON f/2.8/12.5mm. anastigmat coated and colour corrected. Also Exposure Guide, Footage Indicator, Self-filming device, Safety Lock.

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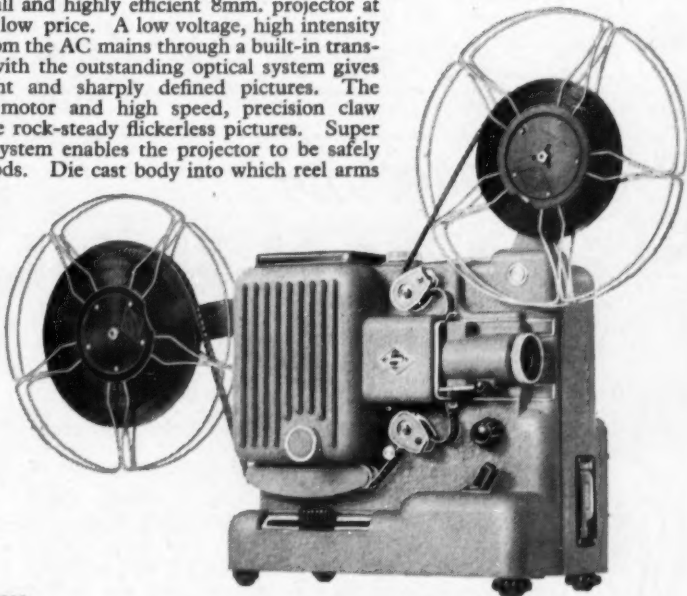
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PROJECTOR  
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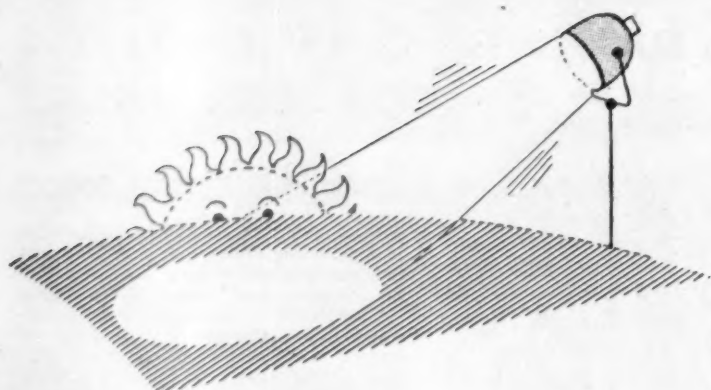
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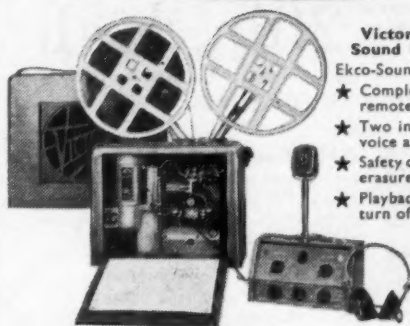


# Camera Craft

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381  
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Palmers Green 8664



## Victor Optical-Magnetic Sound Recording Projector

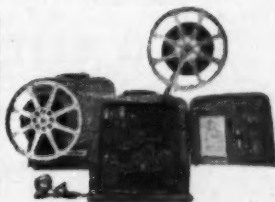
### Ekco-Sound features:

- ★ Complete freedom to record remote from projector.
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- ★ Playback of recorded films at turn of switch.

Price complete with 25mm. head for half stripe double perforated films £298 0 0

H.P. facilities available

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## G.B. Bell & Howell Optical-Magnetic Sound Recording Projector Model 630D

Enthusiasts have been quick to recognise the advantage of being able to add a sound commentary and musical background to their silent film. The 630D is designed for both full and half striped films and the quality of reproduction has to be heard to be believed. Delivery ex stock ... £352 0 0



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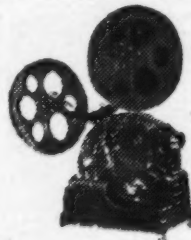
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9.5mm.

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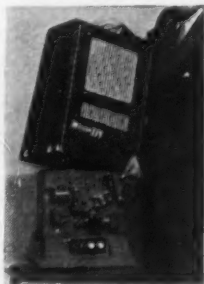


16mm.

## MICRON XXV

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16mm. Specto Standard, 100 watt £18 15 0  
16/9.5mm. Specto Dual, 100 watt, as new ... £29 10 0  
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# **Micron XXV** — a sound\* projector in a single case, 20in. high

Quiet running and quick to set up too!



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The one case (pictured below) is not only light — a mere 39 lb.—but it contains **everything** for the show: projector, amplifier, speaker, and even a 12in. x 14in. screen.

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The projector lamp runs directly from the mains. Entirely dispenses with a cumbersome outside transformer.

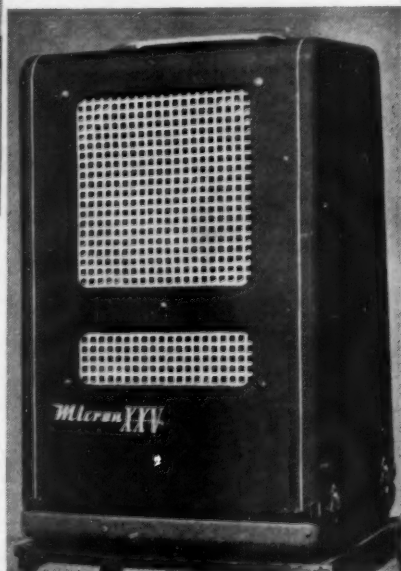
## **Versatile!**

Powerful 10 watts sound output and 750 watts light enables Micron to serve audiences of many hundreds. Other valuable features include: sound/silent speeds, 2,000ft. film capacity and a built-in power rewind.

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Packed for carrying. A Cinema in a Suitcase



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A host of extras provided with every machine include a Rear Projection Device, a Mike/Gram jack plug and useful spares. Micron, in addition, is **guaranteed for twelve months.**

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\*16mm.

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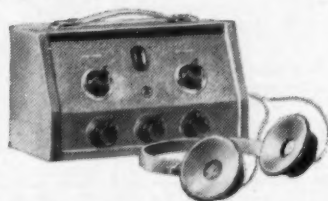
## SOMETHING NEW!



### THE PLAYTIME RECORDER

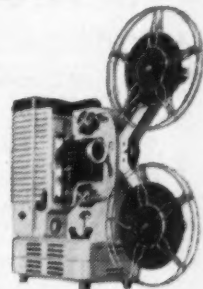
This unique instrument is self-contained for recording and for play-back utilises your radio, amplifier or sound projector and the Playtime retails for the extraordinarily low figure of 26 gns. (without mike and tape). Weight only 16 lb., frequency response 60-6,000 cycles per second, built-in three stage pre-amplifier, twin track recording head, single knob control for record, play-back, rewind and fast forward. Overall size only 12½x10x4½. £5 9 2 deposit, balance up to 18 months. Optional extras—crystal microphone 52/- Tape 26/6. Illustrated leaflet on request. Full list of recorders available on request.

### VICTOR OWNERS... ADD LIVE PERFECTLY SYNCHRONISED COMMENTARY TO YOUR FILMS WITH...



### ... THE EKCO MAGNETIC SOUND UNIT

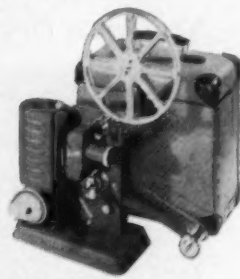
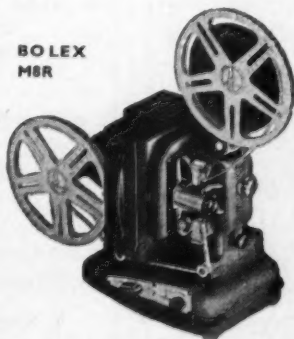
An outstanding unit which converts your optical Victor projector to a dual purpose optical/magnetic machine in a matter of seconds. The price complete with microphone and head phones, etc., is only £57.15.0 or £11.11.0 deposit, balance up to 24 mths. Technical leaflet on application.



### EUMIG P26. AN OUTSTANDING 8mm. PROJECTOR

Undoubtedly one of the finest 8mm. projectors ever available in this country, the Eumig is extremely quiet running, is provided with a 500 watt lamp and has forward, reverse and still projection, die cast body with tilting device, optical framing, hand-somely finished in chrome. Suitable for A.C./D.C. supplies, the price is £59 10 0, or £12 deposit, balance over 24 months.

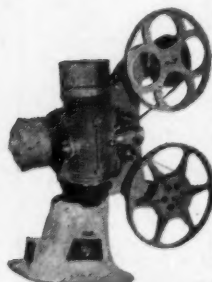
### BOLEX M8R



### NORIS 9.5mm.

One of the most popular 9.5mm. projectors ever introduced, this machine has a direct mains 100 watt lamp, is motor driven, has separate controls for motor and lamp, rewind, twin easy-load sprockets, detachable film gate, etc. Price inclusive of fibre carrying case £19 19 0 or 79/10 down. Balance up to 18 months.

### G.B. B. & H. MODEL 606H, 8mm.



Operating direct from the mains without any built-in or external resistance this new model incorporates a 500 watt lamp and has separate lamp and motor switches. All gear driven still picture device, extremely silent in operation. The 606H is for the discerning user. Price £57 or £11.8.0 dep., bal. up to 24 months.

Suitable for A.C./D.C. supplies, this beautifully constructed Swiss manufactured projector incorporates a 500 watt lamp and projects a large, brilliant picture at a comparatively short throw, has a combined two position motor and lamp switch also a table lamp can be operated from the projector thus facilitating operation during threading, rewinding, etc. Price £68 or £13.12.0 dep., balance up to 24 months.

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We have Films for Hire at most reasonable rates—Silent & Sound, 8/9.5/16mm. Silent Catalogue 9d, 9.5mm. 6d, 16mm. 6d. All post free. Write Today!

### EASY TERMS

Proffitts' self-financed terms have been evolved specially to suit our clients with only a limited amount of capital available, or alternatively for those who do not find it convenient to commit themselves to an immediate capital outlay. Low deposit and interest charges, repayments up to 24 months. Applicable to most goods, new or second-hand, £10 in value and over. "No-deposit" Terms available for those clients who have completed a satisfactory H.P. Account with us. Full details and proposal forms on request



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## THE SCREEN'S

most popular

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2 KEYSTONE Comedies—FIRST RELEASE in 16mm. and 8mm.

**CHARLIE AT THE RACES.** After "gate-crashing" the race track, Charlie makes a thorough nuisance of himself amongst the other spectators. (1 reel).

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16mm. Sound (music and effects) ... £7 10 0  
16mm. Silent ... £6 10 0 8mm. Silent ... £3 10 0

**CHARLIE AT THE THEATRE.** Long before the show starts, Charlie has the audience in an uproar.

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16mm. (100ft.) ... 35/- 8mm. (50ft.) ... 21/-

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One-Reel Films (14 mins. approx.)

**THOSE ARMY DAYS.** From the barrack square to the trenches, it's one long laugh from beginning to end.

**NO FLYS ON US.** Escaping from prison, Stan and Oliver pinch a plane. Their aerobatics will have you in hysterics.

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Also available—Abbott and Costello, Taxi-Boys comedies etc

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(Incorporating scenes from the famous TV film)

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Prices: 16mm. (100ft.) ... 35/- 9.5mm. (100ft.) ... 30/- 8mm. (50ft.) ... 21/- Silent only

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I.A.C. to all Amateur  
Cinematographers with a  
warm invitation to non-  
members to join us for 1955*

A REMINDER—

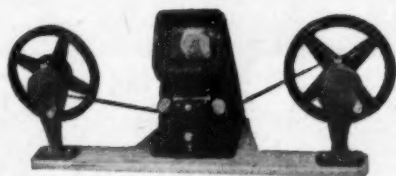
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- Films can be run backward or forward.
- Device for marking of film at any point.  
(Delivery ex stock)

### The ZEISS MOVISCOP

is the ideal editor. It projects a picture  $2\frac{1}{2} \times 3\frac{1}{2}$  on to a brilliant glass screen with slow animation, so that you can see exactly what your final picture will look like.

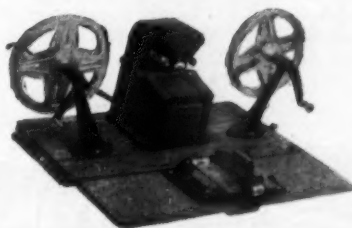
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Available for A.C. or D.C. supply 100/240 volts. 8mm. model £37 4 0 16mm. model £38 15 0 Prices include rewriter and base as illustrated.

### This new **MURAY** animated Film Editor

is a very attractive new line at a very reasonable price. Available in all 3 sizes, 8, 9.5 or 16mm. with rewriter.

Price £18 12 6 Splicer extra.



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Can be used in conjunction with any cine camera. Consists of 2 extension arms which are screwed into a strong handle grip above which the camera is mounted. 2 reflectors with swivel mounts are fitted to the end of extension arms, giving complete balance. Price £5 5 0 (lamps extra).

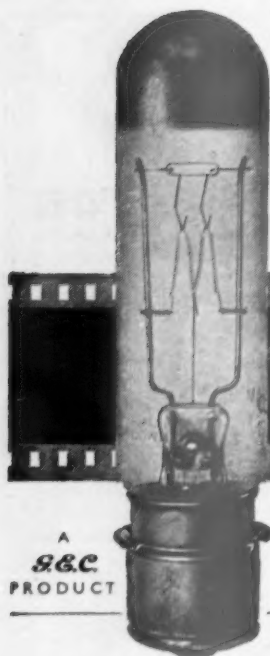
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Concentrated filaments which burn at a very high temperature ensure brilliant and extremely even screen illumination, which is maintained throughout the life of these Osram projector lamps. Details of the full range of Osram projector lamps are contained in Catalogue No. OS2479, freely available on request.

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For 8mm., 500 watt lamp.  
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ALL IN A SINGLE CASE!

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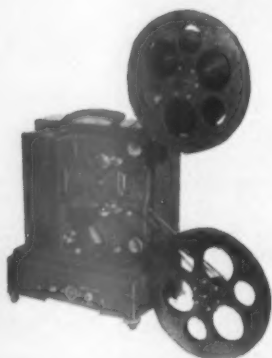
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For Sound and Silent films. Speed electrically controlled. Capacity 900ft. film. Completely portable in Speaker Case. Weight 35 lb. A.C. Mains only.

CASH PRICE ... **£78.0.0**

Easy Terms

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A superlative Sound and Silent projector with governed 16 or 24 f.p.s. speeds. Capacity 900ft. film. Self contained in own carrying cases.

400w. model, with transformer **£165 0 0**

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We offer the very best in 9.5mm. films including all the latest releases and also some of the screen Classics of the Silent Cinema. Write for our 24-page catalogue—IT IS FREE—and be assured of an efficient and friendly service.

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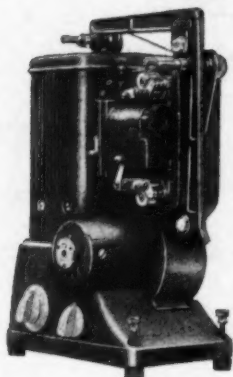
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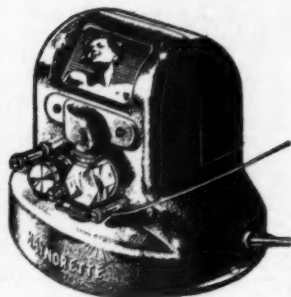
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9.5mm.	100w.	400ft. arms	...	£37 10 0
9.5mm.	100w.	900ft. arms	...	£39 15 0
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9.5/16mm.	100w.	900ft. arms	...	£47 5 0
9.5/16mm.	500w.	900ft. arms	...	£56 0 0
8mm.	500w.	900ft. arms	...	£39 15 0
8/16mm.	500w.	900ft. arms	...	£60 0 0
16mm.	100w.	400ft. arms	...	£37 10 0
16mm.	100w.	900ft. arms	...	£39 15 0
16mm.	500w.	900ft. arms	...	£48 10 0

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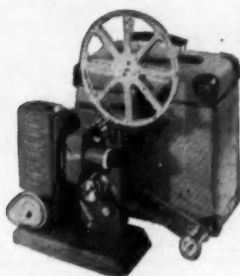
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A neat, compact, animated cine Editor with brilliant 2in. x 1½in. screen illumination. Scratch-free film path. Built-in transformer for A.C. mains only.

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100 watt lighting, 400ft. arms. A.C./D.C. Mains. The most inexpensive 9.5mm. sprocket-fed projector for which our Library facilities are available.

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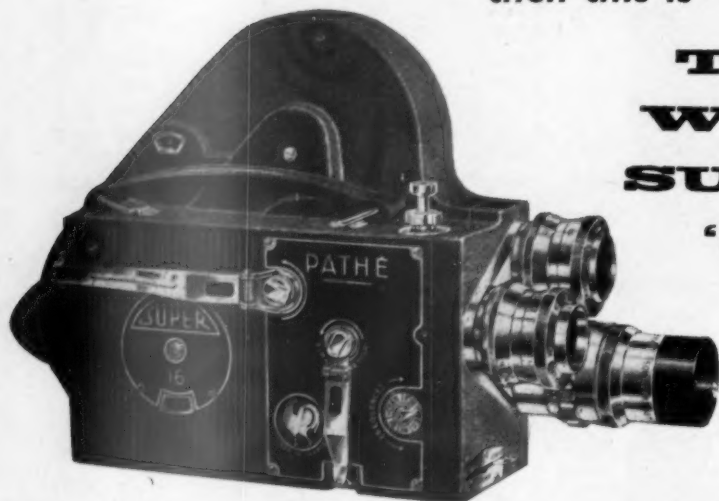
## THE NEW DERMIC OILER



4/11  
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**BUILT - IN CONTINUOUS REFLEX VIEWFINDER**  
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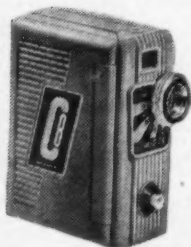
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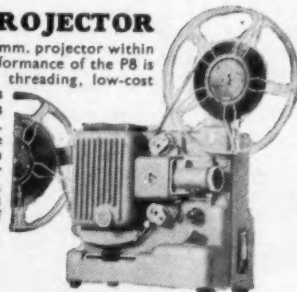
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**Model 118**  
 8mm. £45.0.0  
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5ft. x 5ft. ....	£5 10 0 "
5ft. x 4ft. (The Burlington) ...	£4 15 0 "
4ft. x 3ft. ....	£3 0 0 "
36in. x 36in. ....	£2 7 6 "
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**CLEARANCE.** Wakefield animated viewers. 9.5mm. or 16mm. models £7 10 0 each. Last 500 35mm. filmstrips, now only 15/- per dozen, list ready. Spring belting for projectors 2ft. 2/-, 3ft. 2/6, 6ft. 4/-. 8ft. x 8ft. white roller screens with cords—pulleys, £12 0 0 6ft. x 6ft. ditto, £5 10 0

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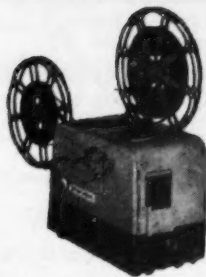
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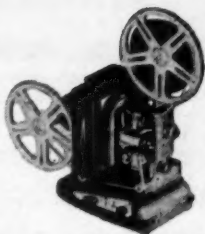
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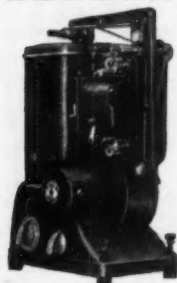
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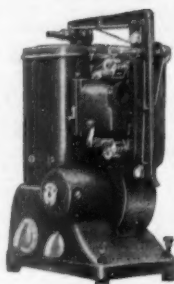
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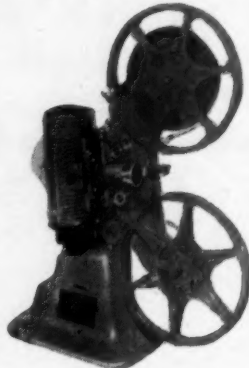
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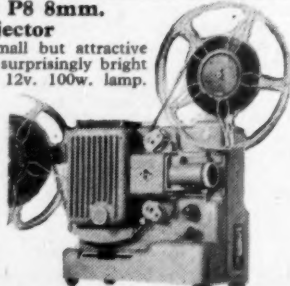


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# AMATEUR CINE WORLD

Vol. 18

No. 9

Editor  
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Assistant Editors  
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JANUARY 1955

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## Be Wasteful This Year!

Making New Year resolutions is not so general a pastime as it used to be, perhaps because this is an age of uncertainty and change, so that we are diffident about putting forward just one resolution for your earnest consideration. And there's another reason why we hesitate: it's a quite revolutionary proposal which, on the face of it, is an encouragement of waste. Counselling *waste* to film makers who know only too well that their hobby is already expensive enough? What sort of Good Resolution is that? Are we in our right minds?

With full realisation of what film making costs, we urge you to be prepared this year to waste film. But please note that this is not the same as urging you to buy *more* film. We don't for a moment suggest that you should budget for a bigger outlay on stock this year. We most emphatically do not suggest that you should be lavish or prodigal in your buying. If you plan to make a 30ft. film or an 800ft. one, we don't want to talk you into making it 60ft. or 1,000ft. But however little stock you buy this year, we do most earnestly counsel you not to regard it as the raw material for a film of the same length.

Suppose you decide that 300ft. shall be your limit. Instinctively you will think in terms of a 300ft. film. So will every fellow amateur who knows of your purchase. Try not to. Forget about reel sizes. Ignore the fact that your reels will take a full 200ft. or 400ft. Disregard their full capacity. Round numbers are a snare. We've got to have them, of course, because they are the accepted currency of film usage: printed films are invariably produced to certain specified lengths, just as printed books are produced in multiples of a certain number of pages. But you're not producing your films for sale, and even if you were, it would be neither here nor there that they ran to 263ft. instead of 300ft.

No, if you decide that you will buy 300ft. of film for your holiday picture this year, make up your mind right at the start that the completed picture shall be less than that. But even this resolution is not enough. Be specific: work to a definite length—a length well below the amount of film bought. If you have 300ft. of stock to play with, plan your film to run to, say, a maximum of 260ft. Look on the surplus—a very modest one, perhaps too modest—as material for retrieving errors or omissions.

For however expert you may be and however favourable the conditions, some of the scenes you shoot are bound to be unsuccessful. There never yet was a good film that had an easy

passage all the way through. Take some scenes twice from different angles so that you can have a choice in editing. Shoot cutaways for which you may not have an immediate use. Editing for most of us is a matter of excising the really bad shots and arranging the rest in the best order, but there is rarely any element of *choice* about it. So we tend to put up with indifferent results not only because of a natural reluctance to cut out shots which cost money but because we have nothing to put in their place.

The professional, shooting under controlled conditions such as we can rarely hope to find, films his scenes again and again and again. If the expert recognises his fallibility and leaves nothing to chance, surely it is highly immodest of us to expect to get shots right every time? Yes, of course, the cost of film stock is a negligible item in his budget; he can afford to be extravagant. But can we afford not to waste a small proportion of our dearly bought material? In the technical sphere it is the smoothness and polish of the professional film which distinguishes it from the amateur. These qualities are not solely the product of technical skill: they result, too, from the choice given the editor. He does not have to make bricks without straw.

Whatever your film—family, interest, travel, documentary, fiction—resolve this year to provide yourself with a margin of error without necessarily increasing your outlay. A poor film which uses every foot of the 300ft. you bought costs precisely the same as a good 250ft. one cut from 300ft. But the value of the surplus is not to be measured in terms of money alone.

### Film Viewing Sessions

One of the difficulties facing the man who wants to show amateur films either at home, in the club or to the public is that he can so very seldom have any idea of their quality. He has to book blind. It is good news, therefore, that—for the first time—the amateur is to have film viewing sessions. Prime movers in the scheme are the Crest Film Group of Bedford who have the active support of the I.A.C. The I.A.C., indeed, taking the far-sighted view as becomes a leading organisation devoted to the interests of the amateur cinematographer, have shown practical appreciation of the value of the scheme by guaranteeing part of the cost.

The sessions will take place on 14th and 15th May at Bedford's Civic Theatre, which holds 300. Refreshments will be available in the theatre, and the Crest Group will arrange hotel accommodation for those who want to stay overnight. If you would like to attend or have a film you wish to have shown, write to the Viewing Sessions Committee, 30 Grafton Rd., Bedford, who will forward full details of this two-day viewing fiesta.

### But No Time To Waste!

Hurry, if you are entering for the 1954 A.C.W. Ten Best Films of the Year competition! All entries must reach us by

31st Dec., 1954, together with entry card. If you have not yet got your card, please send for one at once, enclosing 2½d. stamp.  
(Address on previous page.)



ENSURE A GOOD SHOW BY LEARNING

# Projector DRILL

By D. G. HUNTER



No projection faults here, judging from the pleased expression of Kingsway F.U.'s leading lady as she watches herself on the screen in the club's latest production, *Inner Circle*.

I'm a pottery instructor. My hobby is films. When you're an instructor you've got to analyse each process step by step, work in logical sequence and, above all, ensure clean working at every stage. But being methodical is not all that easy. For example, right at the start of the course I have to teach first year students to make what we call coil pots. Now any instructor worth his salt can produce these in a few minutes and make it look like child's play, but the beginner doesn't find it at all easy, and few learners complete their first coil pot in fewer than two full lessons.

When I started cine I found the easy jobs just as difficult as making coil pots seemed to my pupils, but if I recommended them to persevere with *their* hobby and go about it in an orderly way, I couldn't do less with mine. So I really got down to it until I can now put on—often at very short notice—a decent, straightforward show with every chance of getting through without a splice breaking.

It really is surprising how few amateurs will trouble to mount a well presented show. Reading the instruction book is not enough—you've got to be prepared to practise, practise, practise. But come to that, how many really know their instruction book from cover to cover?

## Simple Methods

I think I must have read pretty well everything that's been written on projectors and projecting and have then adapted what I learned to my own circumstances. Sometimes I borrow a sound projector from the school, but most of my shows are given at home on my old Specto. So I feel I have some grounds for hoping that my simple methods may be of interest to fellow hobbyists.

If your machine is brand new, check the accessories that should be with it to see that nothing is missing. Then put it on a table and read through the instruction book, pausing every time a new part is mentioned. If, for

example, the framing knob is referred to, handle it and see not only what it does but note the other parts of the projector it actuates. Only with a good working knowledge of the basic principles involved can you hope to clean and operate your projector efficiently.

Perhaps your projector is not new and you have had it for years. Let's work over it together to give it a really good servicing. First remove the lens carefully so that both ends can be cleaned. Lens tissues are the best for this—and about the only things that are really cheap in this hobby! Failing these, a soft cotton handkerchief will do, but *never* use silk for it will scratch the glass. Give the barrel a quick wipe with a clean cloth, then wrap up the lens in a piece of tissue paper until it is needed again. Don't put it on the mantelpiece over the fire.

## How to Oil

Now for the heavy cleaning. Brush out the projector carrying-case, leaving it empty, and clean the outside of the projector. Then wash your hands in readiness for the more detailed work. Your instruction book will tell you which parts have to be oiled and how frequently. Never use an oilcan, not even if one is supplied with the projector. Dip the blade of a small screwdriver into a bottle of fine machine oil—or into the oilcan itself—and then lightly touch the point of the blade into each oiling hole. This will prevent over-oiling, which does more damage in the long run than under oiling.

Check that the bakelite portions of the motor have not been chipped or otherwise damaged. If you find trouble here, for safety's sake contact the manufacturer. Some projectors require grease to be packed into strategic points but this again should be done sparingly and not too often. Put the oil away, throw away the rag and wash the hands again.



#### 4 : 3 SCREEN ON WAY OUT ?

Will the familiar 4 : 3 ratio screen, which has served the cinema for more than fifty years, be relegated to the scrap heap? Dr. Roger Manvell, in his recent address to the Royal Society of Arts on the place of the film in the television age, saw no future for it. At least one cinema did literally dump its old screen when it installed CinemaScope. And didn't the local amateur cine club kick itself when it found out too late and arrived at the dump just after someone had walked off with the prize! That screen would have cut up into a number of very acceptable ones!

In Dr. Manvell's view the intimate screen drama concentrating on the experiences and relationships of a very few characters will leave the cinema for television, together with the 4 : 3 ratio, and only in TV and in specialised spheres will the old dimension survive. "Specialised spheres" must assuredly include the amateur film world, for the commercial pressures which have squeezed screens into new shapes are unlikely to have any effect on the home cinema.

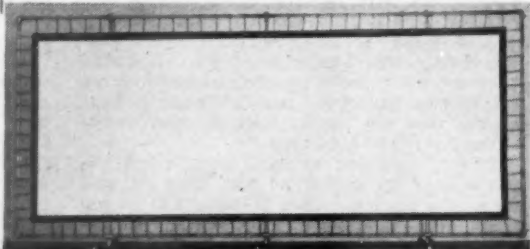
But even if Dr. Manvell is right in his forecast, we need not fear our old four by three becoming obsolete. Preserved on the TV screen, it will have larger audiences than the professional cinema can hope for—audiences who will see nothing odd in the amateur film having the same shape.

Stereoscopy? "We have not seen the last of it", says Dr. Manvell, but the development of stereo films "now seems likely to be delayed except for scientific and possibly industrial productions outside the main-stream of production for the public cinemas". The amateur field again?

Return to the attack in a logical order. Work from top to bottom of the projector along the path that the film will take. First, the top spool arm. Open it out to check that the belt tension is as it should be. If it looks stretched in places and tightly coiled in others, it is time to order a replacement and to fit the spare that you have just decanted from the carrying case. Sight the spindle against the projector to check that it is still lying fair and square. If your projector is one of the less expensive models, you may find that the top arm frequently becomes slightly bent, a fault which can cause torn perforations and loss of loop.

Next in the film path comes the top sprocket. Clean this thoroughly together with its pressure rollers. Examine the teeth for signs of wear. A little plating worn away probably won't cause trouble but if the metal itself is evenly pitted at the base of each tooth then your machine needs an overhaul by the maker. For the time being, however, you should clean the roller and sprocket with petrol or lighter fluid—but not near a fire, please. To reach right behind the sprocket, use a looped pipe cleaner as a brush to get round the bend.

Here's the new look screen for 16mm! The beaded fabric is hooked into the lightweight aluminium frame by means of self-adjusting tensioning hooks, and when not in use is rolled into a storage tube which also takes the various sections of the frame. Two sizes of this Radiant wide screen are available in America—16ft x 6ft. and 21ft x 8ft., but there are also conventional roller types in 8ft. x 3ft. and 11ft. x 4ft. sizes



Now we tackle the gate—the heart of the mechanism. Read your instruction manual most carefully before attempting to remove this or you may damage the claw. Having removed the gate, first clean the side (or sides, if it is hinged) away from the film. Surprising how many projectionists forget this! While the gate is out, check that the framing device not only works but that it will shift the maximum possible amount. Often you will find a little piece of film or dirt jammed in at this point which prevents the full adjustment being made.

#### But the Job's Not Done Yet

Now the gate should be cleaned, slowly and thoroughly. First, wipe it with a clean dry cloth and use the gate brush to tackle the picture aperture. At this point many people think the job is done, but this is not so. If you look more closely at the chromium surface in a bright light, you will probably see little diamond shaped piles of emulsion embedded in the metal. Remember where these *corns*—for that is their correct name—lie. Next time you have to do this job, see if the *corns* are in the same places or have shifted. If they have shifted, there is little to bother about; but a recurrence in the same place indicates an uneven surface to the gate or film channel.

In the latter case, the metal can be smoothed down very, very gently with 0000 emery paper and a final polish given with jeweller's rouge. The *corns* are, of course, a build-up of emulsion scraped from films passing through the projector, so this is a repair job that should not be delayed a day longer than necessary.

#### Lubrication Gratis

To remove the *corns*, scratch them with an orange stick or cocktail stick, or with a match sharpened to a point. Do not use a pencil point, nor anything metallic, for that would damage the metal. To lubricate the film channel, rub your fingers down the side of your nose a few times and then transfer the natural oil to the metal gate. Yes, that's all it needs and that goes for your camera as well.

Deal with the lower sprocket as for the top and finish by checking the take-up arm. The correct tension of the belt is, here, even more important and it should be most carefully examined for signs of stretch. On some projectors, there is a tendency for this arm to drop in the course of time so that the take-up reel

may eventually foul the table and stop. That's the sort of trouble to head off before it begins.

Now for the remainder of the optical system. Remove the lamp-house cover and take out the bulb. Clean the reflector and condenser carefully with a soft cloth. For the reflector, a tiny dab of metal polish may help you, but take the job easily so as not to remove the plating. Remember the condenser also has a front, so consult the instruction book for means of access. Be sure, however, not to replace this back to front. It is easily done in several machines.

Take a critical look at your projector lamp. If the glass envelope shows signs of bulging, the projector is either not being operated efficiently or is faulty. The air cooling system should be examined to check if the fan is functioning correctly. The ventilating louvres should not be obstructed—and I have seen more than one home made "blimp" that is guilty of this.

### Bad Practice

Provided the air passes freely through the projector, you will probably find that it is you who have been in error. If you make a practice of switching off the projector lamp and motor simultaneously, the cooling air blast stops immediately and so causes the lamp to bulge. Now, be honest, how many times have you done this at the end of a film?

If the lamp shows signs of blackening, or of the filament being slightly displaced, it should either be discarded or kept as a second reserve bulb. Replace it with a new lamp having carefully cleaned off all fingermarks first. Each time a new lamp is inserted, you may have to realign the filament before projection but, again, consult the manual for your particular model.

### Check Leads

Having replaced everything on the projector itself, give the leads and resistance the once-over. When making a thorough job of a service check, run your hands carefully along every lead to feel for breaks or damage to the wires. If the wire feels "dry", discard it and replace immediately. Always open all plugs and sockets to check inside. Look not only for loose grub screws but also for single strands of wire which may have worked loose and are likely to cause a short in the near future.

All connections on the transformer, or resistance, should be equally carefully checked and you should look at the same time for signs of overheating or faulty insulation near the coils. If you are contemplating shows away from home perhaps it would not be out of place to remind you that a projector having a resistance can be operated on A.C. or D.C. On the other hand, any model using a transformer cannot be used for D.C. supplies.

If you are in doubt, trace the mains supply back to the meter which will be marked A.C. or D.C. Another way of checking is to connect a small neon bulb to the supply point. If the entire filament glows, you can be sure the current is alternating since direct current will only light one half of the filament.

Next I would suggest that you should touch up any worn edges with a dab of quick drying paint. The sooner chips are attended to the better, not because the pictures will be brighter or steadier but because it will repay you when you wish to make a part-exchange of your equipment.

Another idea if you want to get a good price



Viewing new projection and editing equipment is the Chairman of Southall C.C., Mr. C. W. Dillingham. And perhaps Mr. Rees of Lightfoot Photo Co., Wembley, is touching on some of the points made by our contributor?

for your gear later, is to jot down the date each time you overhaul your projector. Put it in the back of your instruction book cover. Also pin to it your projector guarantee—even if expired—and any bills you may have for professional servicing. This is really only copying the "one owner, one driver" sales pitch for second-hand cars but you may find an intending purchaser will be impressed with your obvious care and efficiency! (Incidentally, it will be to your advantage to keep the original bill, with serial number of the projector, somewhere else in case it is stolen or your house burns down!)

While the paint is drying on the projector give the covering of the carrying case the once-over, preferably with saddle soap and a light furniture polish. Check over the spares which should include two reels, two belts, lamp, projector fuse, extra plugs, extension mains lead, cleaning brush, lens tissue, splicer complete, small screwdriver and a card of fuse wire. A torch and a collapsible rewind board are refinements that I prefer to have handy, together

# The Easy Way To Titling

In his six previous articles our contributor has explained how cameras work, how to plan shooting and how to get correct exposures, both outdoors and indoors. Now he explains the technique—and pitfalls—of titling.

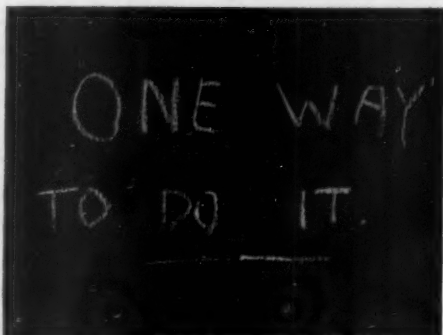
My Dear Christopher,

No matter how simple the theme of your film, it should have a main title. If it is a record of a journey, or of several incidents not obviously connected, it may need a few sub-titles as well. And for the convenience of both projectionist and audience, the screen should give warning when the reel is coming to an end.

The purpose of the main title is to identify the film, and for a family record you will often need no more than a word or two: "Family Album, 1954", or "Cornwall, 1955", are adequate. Sub-titles should be similarly factual, using the smallest possible number of short words. Don't say, for example, "When she attained the age of fourteen months, Susan ventured a few steps unaided." Say instead, "At 14 months—all by herself".

Instead of "We drew up for refreshment in a picturesque spot near Selworthy", say simply, "Near Selworthy", and let the picture tell the rest. Don't say, "Exhausted, we took time off for a breather"; say—if you want to—"Whew!". And when the film comes to an end, please don't add, "That's all for now, folks". Say, "The End".

The main title should run for ten or twelve



Above: A simple and effective form of titling—words written in chalk on a door or wall. In this case the door might open slowly to reveal one of the characters in the film. Below: Frame enlargement of a title made by superimposing white lettering on a background in which the shadows of an overhanging branch sway to and fro.



seconds; this will give the audience time to break off any conversation, and the projectionist an opportunity to adjust focus, if he wants to. For sub-titles allow as a rule one second for every two words, with a minimum of two seconds; unusual words require a bit longer, but a title with, say, a dozen short words might last only four seconds.

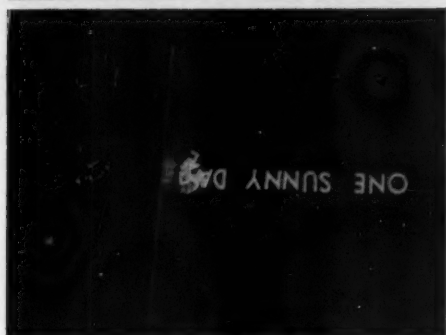
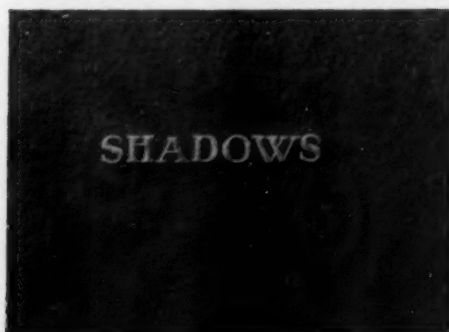
Credit titles are unnecessary in a film that is to be shown only to friends, and even if it is hoped to show it to a wider public, a succession of announcements saying who produced, scripted, directed, edited, titled, and so on may look a bit silly. If for some reason this information must be given, put it at the end, and as compactly as possible.

If you expect to make titles only occasionally, you may not want to spend a lot of money on a titler, or go to the trouble of making one for yourself. It is nice to have a piece of really good

Titling by daylight indoors, near an open french window. The title card is 27 in. from the plane of the film in the camera.

## LETTER TO CHRISTOPHER (7)

By H. A. POSTLETHWAITE



With strong side lighting from a single photoflood, felt letters on a pale blue background stand out against their shadows, as seen in the top picture. Below is a simple titling trick. The title card is filmed upside down and a ruler drawn slowly across to wipe away the lettering. When projected the action appears in reverse, the words forming themselves as the ruler moves.

apparatus, and of course it is very convenient in use, but apart from the question of cost, it is one thing more to find room for, and you can manage without it.

A rough and ready method is to write titles in chalk on, for instance, a fence, or a black-board, and simply film them as you would film anything else. Or you can print or draw or paint a title on card or paper, stick it up on a door, and film that. Place names can be shots of road or railway station signs. But in all these cases the camera must be level with the central point of the title and a tripod must be used.

It is possible to make titles by filming type-written captions at a distance of about 18 inches if the lens will focus down to that distance, or if a suitable supplementary lens is available. But typescript always looks what it is, and the too regular spacing of the letters appears awkward on the screen.

A more professional appearance can be obtained by using sets of letters sold specially for cine titling; there are several varieties, of metal, plastic, wood or felt. Some metal letters are

magnetised and stay put when the metallic background is erected vertically. The cheapest are the felt letters, which cost only a few shillings for enough to make quite a long title; they are  $\frac{3}{4}$ in. or  $\frac{1}{2}$ in. high and are used on a background of felt or similar material. They can, of course, be used over and over again.

Black background cards sold for use with felt letters measure 8in. x 6in., which I find too small. Even if you can frame it precisely and so make use of the whole area of the card, the letters appear too large on the screen; and I prefer for some purposes a background that is not dead black. Pieces of art felt bought, quite cheaply, from the local art needlework shop and stuck on to card with rubber mountant, are better.

### Beware of Red!

Dark green is suitable for most plain titles, and for colour film; a red background nearly always looks wrong. Pale blue is useful if it is desired to show texture in the background, or to let the letters throw shadows. Black is used if the lettering is to be superimposed on a scene.

The pieces of felt measure about 12in. x 10in., which allows a generous margin for possible errors. A mask is placed over the felt while the letters are being arranged to make sure the title is kept within the limits of the area to be filmed, and a ruler of thin card, marked off in inches from the centre, helps to get the lettering straight and central.

The approximate area covered by the normal lens of an 8mm., 9.5mm., or 16mm. camera at different distances is as follows:

At 15in.	...	5 $\frac{1}{2}$ in. x 4in.
" 18in.	...	7in. x 5 $\frac{1}{2}$ in.
" 21in.	...	8in. x 6in.
" 24in.	...	9 $\frac{1}{2}$ in. x 7in.
" 27in.	...	10 $\frac{1}{2}$ in. x 8in.

I usually work at 27in., measured from the plane of the film in the camera. The title card is put on the floor (or rather, on a drawing board laid on the floor) and the camera on a firm tripod, tilted down at an angle of 90°.

But even with a margin for error, experience has taught that it is not always safe to rely on the

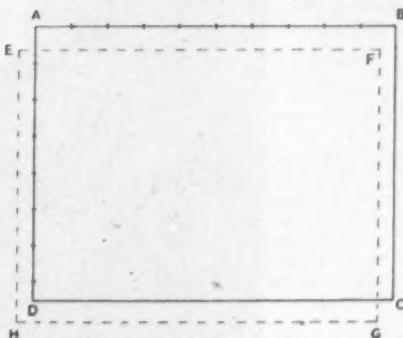


Fig. 1



### HINT FOR THE MONTH

*If you want to film something at really close quarters, a positive spectacle lens in front of the ordinary camera lens will serve as a supplementary. It may be held in position with bits of adhesive tape. With the camera lens set for infinity, focus will be sharp when the distance from the object to the supplementary lens is the same as the focal length of that lens.*

camera finder. A test with one camera I owned showed that when the camera was trained on a rectangle such as ABCD in Fig. 1, the area actually photographed was EFGH. So rectangles like these were drawn on the board, and when sighting a title I got ABCD right in the finder and then laid the title card on top so that the lettering fell correctly over the space EFGH. This adjustment, needless to say, applied to that particular camera only.

The best light for titling is daylight, out of doors if it can be managed; indoors, near a french window, open or without curtains, is satisfactory, but a sheet of white card should be used as a reflector to even up the light.

If the sun is shining when you are filming out of doors, the letters will cast little shadows which may be attractive, particularly when the sun is low. A similar effect can be got with artificial light by putting a photoflood or spotlight very low and fairly close to the title; the part of the title nearest to the lamp will be lighter than the rest, but this, too, may be agreeable.

Exposure is best calculated with a meter. If a reading is taken on a piece of white card placed in the position the title will occupy, the lens should be opened up three stops when using the black or dark green felt background, or two stops with the pale blue.

It is a convention that the main title and "The End" shall be faded in and faded out. This isn't essential, but it gives a nice finish to the job. Fading-in can be done by starting with the lens at its smallest aperture and slowly opening it to the correct stop while the camera is running; fading-out is the reverse of this.

It is an advantage to have an assistant to vary the aperture; any movement of the camera would, of course, spoil the result. Alternatively, a fading glass may be used. This is a strip of glass with a graduated spattering of black, clear at one end and opaque at the other, which is drawn across the lens during the first (or last) two seconds of the exposure. It costs about five shillings.

If you don't want to fade, you can "wipe" in and out by drawing a piece of black card slowly across the lens. But this device can become tedious if it is used too often.

### Superimposed Titles

A main title is made more attractive if it is superimposed on a scene related to the subject of the film; but it is a mistake to use a significant scene for this purpose, or one which contains much action. The audience won't be able to read the title and appreciate the picture in detail simultaneously.

Elaborate superimposed titles with complicated mixes, fades, tracking shots, explosions and other effects are, of course, common in professional films, particularly in trailers, and on television. They are made in the processing laboratories when the positive film is printed from negatives, or, on television, by using two cameras and ingenious mechanical devices. The amateur using reversal film cannot hope to compete on equal terms.

The best way to superimpose a title with reversal film is to use the beginning of a spool,

Another easy way to make a title: a hand drawn card affixed to a door and filmed in the open.





shooting the scene for about twenty seconds and under-exposing by half a stop. When the rest of the spool has been used, it is rewound in the dark, put back in the camera, and the appropriate footage exposed again on a title consisting of white letters on a black background, with the usual fading in and out. The background must be really dead black; black cardboard will often reflect enough light to give a slightly fogged effect. It is a good plan to allow the scene to remain on the screen for a few seconds after the lettering has faded out.

The camera must be rock steady when filming both the scene and the lettering. The least indication of wobble will spoil the whole thing.

Trick titles can be amusing if they are not overdone. When a camera is used upside down and the film spliced in backwards, action appears in reverse. This is how scenes are taken showing people walking backwards. I know a man who once filmed in this way a nigger boy eating a banana—a perfectly revolting scene.

In titling, the card, instead of the camera, can be put upside down. If, then, a ruler is drawn slowly across the lettering of the title while the

camera is running, the effect will be of words appearing mysteriously as the ruler moves (see page 951).

If the camera permits of single exposures, a heap of letters may similarly be made to jump their way into a sentence by moving them individually a quarter of an inch at a time. When using single exposures it may be necessary to close down half a stop because with many cameras the shutter is open for rather more than the usual  $1/32$ nd of a second.

Travelling titles, made by drawing a long length of titled material smoothly in front of the camera, are things you can work out for yourself. Tracking with the camera, so that the lettering gets bigger and bigger, or smaller and smaller, needs a horizontal titler and an absolutely smooth track along which the camera is pushed while an assistant adjusts the focus.

Title making can be quite fascinating and even the simplest camera (with a supplementary lens if it has fixed focus) can yield a variety of effects. But be careful not to get carried away by the fun of it. Too many sub-titles, for example, become wearisome, particularly those with wisecracks, witticisms or funny drawings.

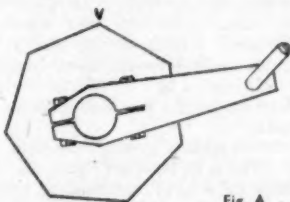


Fig. A

### Single Frames

Someone wrote recently, "My early 9.5mm. equipment was incapable of giving single frame exposures". That led me to my junk box from which I unearthed a home-made handle (Fig. A) which was made to fit over the rotating knob of the old Pathe Baby of happy memory. The handle was of wood, slit at one end and then bored out to size to fit the knob. A bolt went through the wood each side of the hole, one to prevent splitting the wood and the other to be tightened when the handle was fitted to the camera knob.

The handle proper was a round headed screw with a short piece of metal tubing as a loose collar. A seven-sided piece of zinc, as shown, was tacked centrally to the underside of the wood and a pointer mark made on the camera just outside the ring of zinc.

The Baby took seven pictures per turn, and the handle was fixed to the knob so that the point of the zinc was against the mark when the shutter was open. When the pointer was against the mid point of the flat, then the shutter was closed. The method was to set the shutter at "open", turn on the light for a brief exposure, then turn the handle to the next point for the next exposure. To the best of my recollection the knob was, in fact, on the attached Camo motor and the pictures were taken with the motor nearly run down. A friend of mine did

## Gadget Corner

a fair amount of cartoon work on this principle, using a pneumatically controlled press-button switch to control the time of exposure.

### Auto-Stop Cut-Out

If your gramophone has an automatic stop, the chances are that while the machine is running you cannot set the needle to the middle of a record without stopping the turntable. I overcame this drawback on my Microgram by hard-soldering a piece of stout wire to the jigger that turns to put on the brake (Fig. B). The piece of wire extending beyond the turntable was covered in insulation, just in case, and the bend at the end is to take the finger.

By pushing the trigger and taking off the brake, the machine can be started without moving the pick-up arm. The far end of the trigger moves right against the wood of the box, into which I screwed a hooked catch. This, when turned, hooks over the trigger and prevents the automatic stop from working. It is left in this position throughout a show and obviates embarrassing stops. The hook is, in fact, at one end of the crossbar of a T piece

which keeps the catch flat against the side. The stem of the T was tapped and forced into the wood as there was not enough room to turn it in.

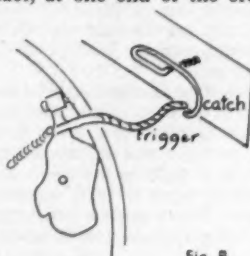


Fig. B

By HARRY WALDEN

CINE CLUB NIGHTS' ENTERTAINMENT

# Old New Year Custom

By D. LEGGETT

"Should we overhaul the equipment?", our Treasurer tentatively ventured.

"Why?", we asked. We are suspicious of our Treasurer. He always seems to have an ulterior motive. "Why?", we repeated belligerently.

"It is the New Year," he said.

"What possible relation can there be between the New Year and cleaning equipment?" Our Director voiced our thoughts in his usual trumpet tones.

"Don't bray at me!" said our Treasurer.

We apologised for the Director and would have passed to more pleasant topics such as planning our next film. But our Director is of sterner stuff. He has other qualities of the animal his voice recalls.

"I reiterate," he said, and before we could work out what he meant, he repeated his question word for word. It was a hopeless case now. The Treasurer was obviously nettled. He began to defend himself.

"It is the New Year," he said, speaking to the wall immediately above our Director's head. "It is the custom in the New Year to make resolutions and remedy old faults," he continued. "I thought that we might avail ourselves of the idea and make sure that all our equipment is working efficiently."

We were silent except for Lights who sighed heavily. Eventually one of our projectionists said regretfully, "He's right, of course. There was so much fluff in the gate at the Christmas Show that a lot of the youngsters had to be taken out. They thought spiders were crawling all over the screen."

"We had several people demand a refund," added our Treasurer. He sounded hurt.

"Because some clown failed to clean the projector gate is no reason for tearing everything else apart," objected our Director.

"Some of our equipment is in rather a shocking state," said the Punster, raising his eyebrows at Lights.

There were no more arguments. We unpacked the cupboards. Once a year, usually just after Christmas, we have this outbreak. Those considered to be most experienced in their departments take charge, and the novices more or less work to direction.

In this way the club soon sorts itself into reasonably well defined groups. This time the 16mm. projector, viewer, splicer and titler were in one corner of the room, with their attendant crowd. Lights and his entourage occupied the centre. The screen, properties and scenery were at the other end. Being private property, cameras are left to their owners' ministrations on these occasions.

Our Budding Young Author considers the annual clean up to be "an ideal period for instructing those wishing to gain a wider awareness of the cinematic field." He was showing the cluster of people around the projector "the intricacies of threading, running and maintenance."

"It is quite simple, actually," he was saying. He had a thirty-foot test reel in his hand and seemed anxious that his voice should keep up with the speed of his fingers. "All you do is to clip the reel on here, run it over this guide, around the feeder sprocket, leave a loop, put it through the gate, leave another loop, around the take-up sprocket, through the tension idlers; round the sound head, through the second set of tension idlers, back across the guide and on to the take-up reel. Next you twirl this knob to see that sprockets and claws are engaging properly, switch on the motor, then the lamp, focus, *et voila!*—the show has begun."

We stared at the minute picture on the wall, then one of the less well informed lady members spoke.

"It's upside down," she said.

"Yes it is, isn't it?" said the B.Y.A. "Somebody must have rewound the spool back to front. But we will ignore that. The method of threading is the same."

"Well, how do you make sure the picture is going to be the right way up?" asked the lady member.

"By examining the film first. If you hold the reel below eye-level, and pull the film up, the picture should be upright. Of course, you invert it in the projector."

The lady member seemed slightly dazed.

"What about the picture being the wrong way round?" we asked, just to keep things going.

Our Author glared at us. "It depends on the emulsion," he said at last.

"Emulsion!" we said, remembering when one of us projected the club's last film while it was in its rough-cut state.

"You have the emulsion away from the lamp," he hissed through clenched teeth.

"Only with reversal," said an Elder.

"Neg-pos," said our Scribe.

"Reversal. You ask Charlie. With reversal you..."

We did not wait. They were beginning to call in supporting evidence.

An ingenuous member suggested that the Electrician might need some help. We moved across to see, and found the Art Bloke's Chief Ass. surrounded by pythons of cable, staring at a lamp holder clutched in his hand.

# Finding a Framework

By DOUBLE RUN



I have twice filmed children at camp. Neither film turned out as successfully as I would have liked. The difficulty, as with so much family filming, is in finding some framework to hold together the diverse shots that result from off-the-cuff shooting. One possibility is to lump together all the shots showing one activity, say swimming, and then to introduce them with an appropriate sub-title. But I felt this would be a confession of failure and little likely to interest an outside audience. I preferred to concentrate on one child and to follow him from one activity to another, but I did not want to film yet another Day in the Life of Junior. This is invariably an excellent subject for a family film, because the family has a very special interest in the child, but, for a camp film, something a little more original was needed.

In the end, I began the first film with a shot of an open notebook bearing the words "My Diary". This served as the main title. A boy's hand turned over the page and carefully wrote the date. Then the boy was shown wandering from one outdoor activity to another, searching for something to write about, but never able to make up his mind what it should be. Finally, tired of the effort, he flings the diary down in disgust and runs off to play.

## Obscured Theme

That was the idea, but it did not work out very well as the amount of footage devoted to the various activities obscured the theme. The leading player had proved elusive and I had had to take most of the reaction shots of him at one go and then splice them in to the appropriate places afterwards. Some of these shots were surprisingly good as the boy was remarkably un-camera-conscious and had a most expressive face, but, even so, audiences found it difficult to grasp what he was meant to be doing. One adult said that he enjoyed the film but suggested I would improve it by



One of the reaction shots, later spliced into the appropriate place, in Double Run's My Diary, is shown on the left. But the diary theme turned out to be an inadequate framework. In The Letter Home, shots of the boy writing to his parents proved a more effective link, particularly as it was possible to show the boy taking part in many of the activities he described.

introducing each activity with an appropriate sub-title . . .

Last summer, I tried again. This time, I began with some shots of a boy writing a letter home. He wrote his address, pondered deliberately, and then added the date (this established the time and location). After more reflection, he wrote "Dear Mum and Dad". After further mental effort, he continued: "Today we got up". I then cut to shots showing the early morning routine at camp, in which he was prominently featured. This sequence was included because it was a camp for diabetic children and before-breakfast injections play an important part in their lives.

These indoor shots, by the way, turned out much better than I had expected. I was using f/2.8 with Super X film and my only indoor lighting consisted of two No. 1 photofloods high up in ceiling light fittings. For some shots, I was not able to use even this lighting and was surprised how much could be filmed without it. If you have not yet tried, choose a room with large windows and wait for a bright day. If

there is a dark area on your subjects' face, lighten it by means of a reflector (you could use a screen, mirror, white tablecloth or outspread newspaper). Remember that if you include a window in the picture, the view through it may appear very over-exposed.

I cut back from a shot of the boy enjoying breakfast to a C.U. of the letter that he was writing. He added a full-stop to his first sentence and wondered what to write next. After thinking very carefully and watching some boys playing near him, he crossed out the full-stop and continued: "and played about". I then spliced in a long sequence showing him playing football, others playing cricket, him playing ping-pong, others playing on the swings, him clapping hands to an open air square dance, others playing in a stream, him swimming . . .

### Continuity Preserved

By alternating sequences in which he took part with ones in which he did not (these were shown much more briefly), I was able to preserve continuity. During editing, I tried to find visual links that would bridge the jumps from one activity to another. I was, for example, able to cut from a shot of a football being kicked towards the camera, to one of a cricket ball being bowled in the same direction. Such links need to be rather more obvious if they are to be really effective and I was not able to find very many of them. I wished I had planned them in advance.

The third sequence illustrated the sentence "Yesterday we went to Southport". Then the boy glanced at his watch, hurriedly scribbled "The films are just starting; Love, John" and rushed off. This ending is, I feel, rather lame; it would have been better had I been able to work up to some sort of climax.

Even so, the letter proved a much more successful framework than the diary. The sentences the boy writes are not really intended as explanatory sub-titles (although the Southport one served this purpose). What I hoped to do was to contrast the boy's under-statement with what really happened, although perhaps I have not made the contrast sufficiently obvious.

??????????

## Why the Fogging ?

In all, I exposed 500ft. of 8mm. black and white film. When I received it back from processing, I found that all the reels (including two that I had exposed before and after going to camp) were seriously marred by fogging which extended into occasional frames, or pairs of frames, at irregular intervals throughout each film and was more marked on some films than others. I am quite certain that I did not allow light in when I loaded the films; but if I had, the first few feet would have been the worst fogged. This was not so. Anyway, I could hardly have done it on twelve successive occasions.

Completely puzzled, I sent one of the films and my camera take-up spool to Kodak for inspection. They reported that "the film and spool have been examined and we have found the physical characteristics to be normal in both cases. This being so, we do not connect the trouble with the manufacturer, or your take-up spool. We are on the other hand led to believe that the fogging is due to some irregularity in the working of your camera . . ."

### Camera Was Light-tight

I wondered what irregularity could account for *intermittent* fogging. A light leak in the camera would have produced continuous fogging. However, I remembered that the trouble had only developed after the camera had been returned from a previous repair, and so I packed it off to Cinex. They reported that "no fault whatever could be found with this camera; it was tested with film for light leakage and found to be light-tight". They returned it to me, checked and resealed. I exposed a film with it and found that the fault was cured, although tiny spoldges of light still very occasionally appeared beside sprocket holes. However, these no longer came anywhere near the picture area.

I wondered if Cinex had originally re-assembled some part of the camera incorrectly, and had corrected this during their subsequent check. I asked them about it and was told that "our Servicing Department maintain that it is utterly impossible . . ." So there it is. Neither the camera, labs, film (which was bought and sent for processing at different times and different places) nor myself were to blame. Yet the film is indisputably fogged.

### Solved by Editing

There seemed two ways in which I could conceal the fogging. The first was to make a cut wherever fogging occurred. I did this whenever possible, although it resulted in some very short shots. Sometimes it was possible to cut in a shot in place of the fogged frames. For example, the middle frames of a shot of the leading player eating his breakfast were fogged, but I found I could edit the sequence as follows:

1. C.S. Boy eats breakfast and talks excitedly.
2. C.S. Another boy eats and listens.
3. C.S. Continuation of shot 1.

In this case, the cut-in shot, enforced on me by the fogging, actually added to the effect of the sequence. Similarly, a shot of a little girl combing her long black hair was improved by a cut-in shot of a small boy who appeared to be earnestly regarding her.

It is worth looking out for opportunities for using cut-in shots, even if circumstances do not compel you to use them. For example, I spliced a C.U. of the camp warden arguing and pointing, into the middle of a shot of my leading player looking bashfully up at somebody and grinning.



A pleasant setting for Ashford (Kent) F.U.'s latest film. How it fits into a St. John Ambulance recruiting film is something that can only be answered when we see the finished article!



The result was that the warden seemed to be persuading the boy to enter for a certain event. In reality, of course, both of them had been filmed talking to other people.

The other way of removing fogged frames is to replace them by a simple splice. This can often be done quite effectively on the other gauges, but it usually shows up unpleasantly on 8mm. However, I prefer a jump to a fogged frame and so did this when there was no alternative.

### Experimental Cutting

As you can imagine, editing was a very slow business. There are so many ways in which off-the-cuff shots can be joined together that a good deal of experiment is necessary. Take the cricket shots, for example. These did not seem to have much life and so I decided to show a batsman being caught out. I followed a M.S. of the batsman hitting the ball in the air with a C.S. of a fielder catching a ball that had been casually thrown to him later on in the game.

I then spliced on a shot of a boy applauding which I had taken from another sequence. Similarly, I speeded up the table tennis by splicing C.S.s of one boy hitting the ball to C.S.s of the other boy hitting it back. I omitted the shots in which they missed the ball!

### Keep to One Subject

At the camp sports, I had filmed various tugs-of-war; during editing I joined them into one and made it appear as though my leading player was the star performer. It is much more effective to show one tug-of-war (or apparently one) in detail, than to rush through three or four of them. Indeed, it is always better to cover one subject adequately than to try to sketch in several, and to end by securing only a shot or two of each.

As it happened, my leading player turned out to have been very well cast, for he *was* the star performer and he won the sports. I was able to secure a very good shot of him smirking gleefully at the scoreboard which announced his success. Such "candid camera" shots can be achieved by any family filmer who is prepared to wait until the child is fully occupied with something other than the camera, before he begins filming. They are much easier to obtain with a telephoto lens, but this is not essential. My leading player did glance at the camera on several occasions, but I was able to remove the offending frames during editing. Any "candid cameraman" must expect to waste film, but the shots that remain can have a spontaneity and a charm that make them well worth waiting for.

### Opportunism!

I used only 180ft. of the 500ft. exposed but much of this wastage was due to the fogging. The resulting film is possibly over-edited (there are about 285 splices) but there is at least one effect, achieved during editing, with which I am really pleased: I was able to bridge the gap between the picnic lunch and funfair sequences at Southport with a shot of a boy at the picnic illustrating with sweeps of the hand the motion of a switchback he had seen. I cut straight from this to a shot of the switchback on which a party of campers were shown swooping past. It is the sort of chance every editor hopes for.

If you too have tried filming children at camp on 8mm., I'd be very interested to see the result. Entries for my "Children at Play" competition are also still very welcome, so if you would like other amateurs to hear what you have been doing, do write (if possible, including your film) to me, c/o A.C.W.





## exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

### KODACHROME FILTERS

Sir,—Mr. Mecredy's letter (Nov.) more than hints that I am guilty of issuing information of dubious authenticity, so perhaps I may try to clear up the position.

The Wratten colour correction filters referred to in my article on Kodachrome filming are part of a whole range of filters made by Kodak Ltd., and it recently became necessary to change the original numbering system to avoid confusion. The numbers of most of the filters in the range were therefore altered and they are now known, incidentally, as light balancing filters.

Kodak inform me that anyone ordering a filter by its old name and number will receive the newly-numbered one. To say that the old range of correction filters has been superseded by the new one is incorrect. They have merely been given new numbers for the sake of convenience.

I understand that they can either be supplied from stock or within a few days from receipt of an order, so the delay experienced by Mr. Mecredy is inexplicable. Kodak trade only through dealers (with one or two exceptions, such as their own retail shops, people with accounts, etc.), so they quite rightly referred Mr. Mecredy to his local dealer when he approached them direct.

### Old Numbers and New Equivalents

In view of the foregoing, I feel it rather hard that I should be chastised for something which is apparently entirely due to the incompetence of Mr. Mecredy's dealer.

I might add that I am, in fact, familiar with the use of the filters in question—professional 16mm. colour filming is my job, and I am very proud of the fact that one of my company's recent productions (which I photographed with the aid of the Fabulous Filters) was chosen as part of the British entry in an international film festival.

For the benefit of readers (and perhaps Mr. Mecredy's dealer) here is a list of the old colour correction filters and their equivalents with the new numbering.

Old Number.	New Number (light balancing filters).
Wratten	Wratten
CC 3	82
CC 4	82A
CC 5	82B
CC 6	82C
CC13	81
CC14	81A
CC15	81B

LONDON, S.W.7.

BRIAN GIBSON.

### KODACHROME EXPOSURES

Sir,—I was interested in Double Run's statement that he uses a Weston speed of 6 with Kodachrome. I use a Paillard L8 with f/2.8 Yvar focusing lens and an M8R with 20mm. lens, with the voltage set to 250 on a 240 volt supply, and a Weston meter (1) with Invercone and a 40 x 30 beaded screen. With this combination I use Weston 12 with Kodachrome A out of doors. I increase the speeds of monochrome films by a corresponding amount, too.

MERTHYR TYDFIL.

W. STANNAGE.

### AID TO SYNC.

Sir,—A snag with manually operated synchronising systems is that the initial speed of the projector is unpredictable, and valuable frames may be lost (or won!) before sync. can be established. The easiest remedy is to have a long title. The leader of the film is marked, and this mark is always set directly above the gate. The recorder is started with a passage of music, and at the moment when the projector is to be started, a clear mark on the tape passes between the heads.

An alternative, which I use myself, is two notes from a tuning-fork superimposed on the music; the first for warning, the second, three seconds later, for start. This avoids the need for watching the tape. Towards the end of the title a small hole is punched in the film to correspond with a mark (or note) on the tape, which is sufficient to advance or retard the projector before action begins. Thereafter the projector speed can be re-set to synchronise with the tape so that the stripes appear to be stationary.

NEW MALDEN.

RICHARD HARRISON.

### IN THE BEGINNING

Sir,—I was disappointed that Sound Track did not offer an explanation of the practice of taking the film over the back in 9.5mm. and over the front in 16mm. Many people think that it is just another of those things like punching holes in the middle of the film that Pathe-scope have introduced to substandard cinematography.

The pioneers have had some of their ideas adopted in the 16mm. field. Having tried punching holes in the middle of the film, they then tried putting them down one side, as in the now defunct 17.5mm. film. This paved the way for 16mm. sound and, later, 8mm. They also introduced the daylight loading charger and reversal film.

In 1922, when I was a schoolboy with a passion for pictures, I was excited by a full page

advertisement in my father's newspaper announcing the arrival of the Pathe Babys, with illustrations of projector, camera and film quite unlike the cinema equipment I knew. A demonstration at a London store cleared up the mystery and my mind was made up. I was going in for amateur movies!

The introduction of reversal stock was an attempt to cut down film costs, which were quite considerable in those days; and film had a shocking characteristic of coiling, so the obvious way out was to wind it the way it wanted to go, i.e., emulsion side in. The 16mm. fan at that time used neg.-pos., the emulsion facing the lamp (in reversal it faced the lens). Hence the difference in winding and projector design.

Later in the twenties Kodak began making film with a dummy emulsion on the back which gave the film non-curling properties. Many years elapsed before the convenience of reversal was realised by 16mm. workers. How many more years will pass before they banish that exasperating round hole in their reels which, no matter how many times you rewind, always turns up on the wrong side!

BROMLEY.

RUSSELL PAT EVANS.

*Always glad to indulge in a little nostalgia, but the arguments put forward by our correspondent are not supported by the facts. There were 35mm. magazine-loaded cameras before the Pathe Babys. Kodak launched 16mm. with reversal film in 1922. But Mr. Evans' contention that the proportion of neg.-pos. affected supply spool rotation may well be right, though for ourselves we're inclined to think it was a designer's whim. Designers are like that!*

### JUMPING SPLICES

Sir,—I have had a similar experience with my Bolex M8R projector to that of Mr. Wheatley (Nov.). For many years I have made all my splices with a Marguet splicer, using Pathecine cement for both Kodachrome and monochrome. Two weeks before I was due to show a film I had recently completed to an audience of 150, I tested the splices, only to experience snatching, at first with only a few splices and then with a large number. Hitherto they had projected perfectly.

Cinex correctly diagnosed faulty claw penetration and rectified the trouble so that I was able to return with the projector the same day. They suggested that perhaps I was inclined to be too liberal with the cement, but I use the bare minimum. It may be imagination, but it seems to me that splices tend to thicken after a short time.

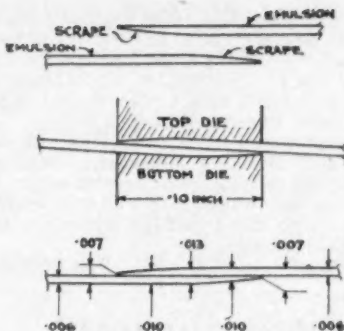
I might add that I have no interest in Paillard Bolex apart from being a very satisfied user of many of their products.

GLOUCESTER.

MARTIN GRAY.

### NO CLICKS FROM THESE SPLICES

Sir,—One would think that there is little more that could be written on the subject of splices. To me noisy projection is anathema, and over a period of eighteen months I have graduated to my third projector in the search for near-quietness. In each machine, however, the click of the splice predominates, lasting for either two or three frames only or eight or nine.



Measured dimensions from finished Kodachrome splice. See letter "No Clicks From These Splices" at foot of col. 1.

In my view the cause lies in the double thickness of the film, and having unsuccessfully tried all the splicing methods I had read about, I developed the one illustrated. It gives a wedge entry and exit, and one has to stand right beside my M8R to hear the passage of this splice through the gate.

Specially shaped top and bottom dies are, of course, needed to form the joint properly, but I have made a new splicer to cater for this. Preparation of the film is the same as for the orthodox lap joint, except that a little extra scraping is required at the extreme ends of the film. The sketch also shows dimensions of a finished splice.

ENFIELD.

H. J. TURPIN.

### BRIMISTORS AND BARRETTORS

Sir,—Earlier this year one of your contributors described a dimming circuit employing brimistors and barrettors. I am constructing a portable projection stand and wished to use this device. One of my father's friends, the manager of a local television and radio shop, studied this circuit and was quite impressed.

My father telephoned a leading electrical company who were very much interested and conveyed that this application of the brimistors and barrettors might open up a whole new field for their use.

I hope this bit of news will prove to be of interest to you and to my fellow readers.

DARTFORD.

J. R. TURNER.

*Did we hear somebody remark that what A.C.W. says today...*

### ALL ROADS LEAD TO LIVINGSTONE

Sir,—Some months ago I offered to take 8mm. films of the African scene in exchange for films of the U.K. and Continent. Letters are still coming in—from the U.K., Australia, New Zealand, Cape Town, Bulawayo, Malta, Germany... Wonderful, I think. I am seriously considering employing a secretary to deal with the correspondence. From these letters one can follow your wonderful magazine's travels across the world.

I have already received one film from the U.K.—a tour of the Lake District and two more are on the way from Glasgow and Oxford. I am

going to shoot every film asked for, but I am a lone worker, so readers must be patient with me, for they will take quite a lot of time and money (most will run to 150-200ft. of Kodachrome). However, in a year's time I guess I shall have the finest 8mm. library in Rhodesia!

I have just completed a 3,000 mile tour of Southern and Northern Rhodesia, including six days in the Wankie game reserve where I secured some beautiful shots of wild animal life. But when on holiday I had the misfortune to lose my A.C.W. badge.

P.O. Box 130,  
Livingstone,  
N. Rhodesia.

BOB JANSON.

#### PROJECTOR STAND HEIGHT

Sir,—In commenting on our projector stand, Mr. W. F. Sutton criticises its height, stating that 5ft. is the practical maximum. May I point out that our stand extends to two heights, 5ft. and 7ft., not 5ft. 7in. as erroneously stated. The 7ft. extension has not yet been used, but Mr. Sutton should remember that for a public show the projector must be high enough to clear the heads of the audience when they are standing for "The Queen". The explanation as to how the operator would change the top reel is simple—he would stand on a chair.

SUTTON & DIST. C.S.

F. W. PLATELL.

#### COULDN'T TELL THE DIFFERENCE

Sir,—I have read the many letters on 8mm. screen size with interest, but that from David Emerson was the last straw. His statement, "I haven't seen it, but I know the projection must have been a disgrace", reminds me of a favourite saying of my father's: "Don't run anyone's story down until you have seen for yourself. Until then, keep your opinion to yourself".

The 8mm. section of our cine club has for the past two years presented an 8mm. film in the club's public show. In each case it filled a 6ft. screen to match the 16mm. films, and the audience was unable to pick it out as being on 8mm. In case the "haven't seen it" attitude suggests that the 16mm. films must have been poor, three of them had won national awards. The throw was 70ft. for both shows.

For our own information we staged a test with 8mm. colour film on a 10ft. screen. The opinion that it was of an acceptable standard up to 20ft. from the screen was that of people who earn their living in the 35mm. film trade.

Much water has flowed under the bridges since 8mm. came into being, and with the intelligent use of up-to-date high quality equipment, very good films can be made. This means the readjustment of some old fashioned notions.

PINNER C.S.

C. R. THATCHER,  
M.Inst.W., M.A.W.S.

#### SCREEN ILLUMINATION

Sir,—Is it not time to close the tiresome correspondence about screen illumination? I imagined that the forthright, concise and extremely sensible letter from Mr. David Emerson would have put everyone and everything in their proper place.

As there are so many factors involved, including the human element, and as there is no basic standard of screen brightness for amateurs, I do not see what particular conclusions can be hoped for, except that it would be best to allow those who insist on it to retain the happy illusion that their pictures are simply wonderful. Those who are blessed with open minds will discover the position in their own good time, if they have not already done so as a result of the vast wealth of conflicting views already printed.

BRISTOL 9,

JACK KNAPMAN.

#### NO LETTER FROM THE LIBRARIES

Sir,—I read "Letter to the Libraries" with great interest. For the past three years I have asked for a quotation from one firm for block booking for the winter and each time received satisfactory service. The last quotation was lower than the others, so apparently I am not a "bad" borrower. This year I applied again as usual, but got no reply. A reminder also failed to bring any response. I therefore wrote to another firm—no reply, and no answer to a second letter.

It seems to me that many libraries are run mainly to attract sales of equipment and that when these are unlikely to be forthcoming, enquiries are ignored. But we cannot all buy new projectors every year.

BRIDGEMARY, GOSPORT.

J. E. H. MAJOR.

#### ... BUT THIS MADE UP FOR ALL

Sir,—About four weeks ago I wrote to three libraries. I am still awaiting a reply from one, one acknowledged my letter and said details, etc. would be forthcoming as soon as the catalogue was in print; the third welcomed me in a very friendly way.

First of all there was the personal touch in the form of a very friendly and helpful letter from the librarian thanking me for my letter, asking me to fill up the enclosed form and enclosing a catalogue and library price list. I have seen one of the forms Mr. Gunston speaks of (they give one the impression that you are about to borrow £1,000 with no security) but this one asked for my name and address, make of projector and my signature to the effect that I would make good any damage done by me. This I consider reasonable and very fair. A deposit of £1 ls. was asked for, but this was to be used for future hire of films and a similar amount was suggested when the sum was used up—also very fair I think.

I received, in fact, *exactly* what I asked for in a very friendly manner and I found I could borrow films with little fuss or bother. It would seem I am very fortunate in my choice.

With all good wishes for the future of your wonderful magazine.

HOLMES CHAPEL.

DOUGLAS G. BARR.

#### SOMETHING WRONG SOMEWHERE

Sir,—It would appear that some of my friends have been unlucky with their new cine equipment bought within the last two years or so. Of

five medium-priced machines, two had to be returned because of faults in the film transit mechanism, a part snapped off a third and the motors of the remaining two needed rewinding.

A medium-priced sound machine needed a new motor and repair to the electrical system—this took over three months—and a renowned make was found to have an electrical fault and was unsafe to use. A simple camera jammed on its first film owing to a foreign body in the motor. In most cases the makers undertook the repairs without charge.

I may add that members of our Group who



Well, it looks a sombre scene enough, and yet Mid Essex F.S. tell us it's from a comedy, their first production. Certainly the title of the film seems to be ominous if it describes this particular bit of action. The picture is called *If at First...* Perhaps the explanation is provided by the still on the next page.

have vintage machines such as the 200B and Siemens 16 do not seem to have much trouble. Ray Amateur Cine Group, Timperley.

R. A. MARTIN.

#### JAMMING

Sir,—With reference to the correspondence on the loading of the Pat camera (Nov.), in my recent experience using the inching knob, as suggested by Mr. Taylor, only adds to the length of film jammed below the camera gate. Once jamming occurs there is nothing for it but to remove the charger which, of course, results in loss of film.

STROUD.

D. HARPER.

#### STIMULUS

Sir,—May I recall John Huston's remarks at the Edinburgh Film Festival, since I feel they cannot be too strongly stressed? Stating that he believed in 3-D, CinemaScope, VistaVision

and the rest, he added that, providing a film was original it did not really matter what dimension it was in. Amateur film makers should appreciate this even more than the professional who has to think of the box office even when he is being original. Mr. Huston's remarks should be a stimulus to us.

EDINBURGH 7.

T. B. SANSON.

#### WIDER, EVER WIDER

Sir,—I was interested to hear of R. Blackett's "Panoramascope". I have produced films for wide screen using no gate mask in the camera, so that they can be shown on normal screens if required. Soon I hope to report production of 9.5mm. squeeze prints, using a 10s. version of an anamorphic lens.

LONDON, S.W.14.

MURRAY THOMSET.

#### ALWAYS READY

Sir,—I would like to add my voice to the chorus of praise for A.C.W., and in particular would like to thank Mr. George Sewell whose great talent and experience are always at our command by return post. Such unselfish help is indeed rare these days.

THURLES, EIRE.

J. MORAN.

#### 9.5mm. OVERSEAS

Sir,—I read in an old issue of A.C.W. that it is difficult to get 9.5mm. film on the Continent. If your correspondent will try for Bauchet and Lumiere in the northern half and Gevaert and Pathe in the southern, he should be successful. In Switzerland they may look down their noses a bit, but you can usually get it at the "shop round the corner", if not in the large stores. 16mm. and 8mm. are easy to get anywhere.

DUNSFORD.

R. P. NEWTON.

#### HANDSHAKE FROM CANADA

Sir,—I have searched in vain both here and in the United States for anything to compare with A.C.W. It is definitely the finest of all home movie magazines. I have enjoyed it month after month, both in Canada and Britain (I am British) and found it a stimulus after working in a 35mm. projection room. Good luck and keep up the good work. If I can help any reader with information or shots from here, I shall be more than pleased to do so.

45 Oakmount Road,  
Toronto, Ontario.

JOHN PAYNE.

#### BACK NUMBERS

Back numbers of A.C.W. are generously offered by the following:

Mr. P. D. Williams, 99 Montbelle Road, New Eltham, London, S.E.9 (June-Dec., 1948 incl., Jan.-Dec., 1949 (bound), Jan.-Dec., 1950, Jan.-Dec., 1951 (excluding Aug.), Jan.-Dec., 1952, Jan.-Dec., 1953 (excluding Oct.). Postage and packing, 10s.

Mr. J. Maddison, "Lulworth", 18 Merrivale Avenue, Ilford, Essex (from Jan. 1949 to date). Mr. Maddison would like them to go to the highest bidder, the proceeds to be given to a charity.



## Query Corner

Sir,—The nearest town to where I live is Perth, 230 miles away, so the children here are unable to visit a "real live cinema". To serve the district we have a film show two or three nights a week, beginning at 8 p.m. and finishing at 11.30 p.m., after which many families have a drive of twenty miles or so to their homesteads, but it is not right that children should be up so late.

Are there any nine-fivers at home of generous heart who would help me bring the Motherland in films to children here? I have been unable to get films from libraries because they will not hire outside their own States. I have a Noris projector and our parish priest has a car. The address given below, though brief, is correct.  
Southern Cross,  
Western Australia.

STUART MCLEAN.

Sir,—Many thanks for your most excellent journal. It comforted me in many odd places while I was in the R.A.F. Now that I have been demobbed I should like to contact one of my old friends concerning a little cine enterprise I am planning for next year. I know that he is a keen reader of *A.C.W.* and that he still resides in Rugby, so I'm paging Mr. Szekely. Will he please write?

Lamorna,  
Hatt, Saltash,  
Cornwall.

D. ALCOCK.

Sir,—The record, "Valse des Fleurs" (Col. AX 2906, B.B.C. Symphony Orchestra) from the *Casse Noisette* suite which accompanies my film, *Floral Fantasy*, was smashed on its journey from Cannes, and it has been impossible to replace, as it is now out of print. Since I have been unable to trace another, and the film was cut to this particular record, could I appeal through *A.C.W.* for a replacement? I will, of course, gladly pay for it.

5 Ashley Drive,  
Walton-on-Thames,  
Surrey.

JOHN DABORN.

Sir,—Would any reader living in or near Tumut, N.S.W., Australia, kindly take some

16mm. shots for me of relatives there for showing to an invalid lady who has not seen her son for over thirty years?

19 Fore Street,  
Callington,  
Cornwall.

P. J. MUTTON.

Sir,—Two 100ft. Kodachrome reels of mine have been lost in the post. One showed the Queen's drive to the Mansion House. The other was taken in Jersey and Guernsey and features Mont Orgueil Castle, Queen Elizabeth Castle, a battleship in Jersey harbour, a hotel, church, etc. Should any reader happen to come across them, perhaps they would kindly let me know.

P.O. Box 71,  
Hastings,  
New Zealand.

E. VOGTHERR.

Sir,—May I appeal for the loan of 16mm. sound or silent films for showing to 8-year-old children of Dr. Barnardo's Village Homes, Barkingside, on 22nd Jan, 1955? Our own stock of films is not enough for a two-hour show which is, of course, being given free. If any readers feel they could help, would they please let me have a description of their films. Shorts would be most appreciated and colour, naturally, is preferred. Our projector is a G.B. L516.

1 Hillview Crescent,  
Ilford, Essex.

JOHN PARRY.  
Crawford Film Unit

Sir,—Would anyone care to exchange 8mm. films of their district with me? I can offer Kodachrome shots of interesting buildings, street and harbour scenes, etc.

9 Holgate Road,  
Kohimarama,  
Auckland, N.Z.

A. O. FIELD.

Sir,—Could any reader let me have 16mm. monochrome footage of Beulah Gundling in one of her synchronised swimming routines? If originals cannot be made available, I would gladly have them copied.

Bluecote,  
Manor Way,  
Potters Bar, Middx.

MORRIS H. BINSTAD.

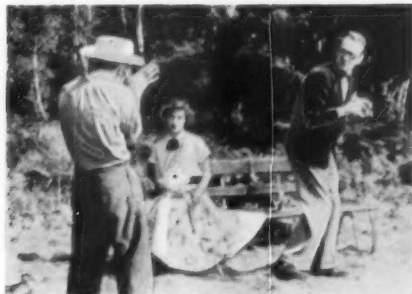


It seems that after much play with a fishing rod, the angler has caught the hero. A scene in the making from the *Mid-Essex F.S. comedy*. If at first. The film is being shot in both 8mm. Kodachrome and 16mm. monochrome.





*It comes only once in a blue moon*



## A Pixilated Comedy

JOHN DABORN describes the making of *Two's Company*, the comedy with cartoon technique featured in the 1953 Ten Best.

Remember when you shot your first reel of film? You had no idea what the result would be like on the screen. Everything was strange and exciting. You were experimenting, feeling your way—pioneering, if you like—in a medium new to you.

But have you tried to recapture that first thrill? You *can* experience it again if, having learnt the rules, you decide to give inventiveness full rein and try and develop a really personal style. There can be quite a lot of fun in deliberately breaking rules—provided you know what you're doing and don't run counter to established practice just for the sake of being different.

We felt some of that pioneering thrill when we went out into a London park one lunch hour and took some simple tests on outdated stock. They were no ordinary tests—we wanted to see what would happen if we filmed a series of movements in stop motion, and tried various experiments with the camera to give odd effects, such as a man walking backwards shot in reverse.

Our aim was to apply cartoon technique to live subjects—to give an unreal effect of movement that would take real people into the topsy



When the hat astonishingly expresses its owner's amazement by taking off vertically from his head, artifice must come to the rescue. A member of the team, well out of camera range, attaches it to a thread and whisks it upwards. Other pictures on this page are frame enlargements from the proposal sequence.

turvy world of the cartoon. This technique had been successfully exploited by Norman McLaren in *Neighbours*. This was a professional film, but far from having the gaiety and absurdity of the cartoon, it was brutal and sadistic. We sought the irresponsible lightheartedness of the animated drawing which flaunts all physical laws.

We have been accused of cribbing someone else's style, but surely every amateur must be influenced in some way by professional films? If you had never seen a professional film in your life, how could you reasonably attempt to make



your own? No, we claim that we borrowed an unusual style which could, and should, be developed.

Whether our idea worked out is another matter. Certainly the reception accorded the film has been decidedly mixed. It is pleasant to be able to record that the staff of Britain's leading cartoon company were very enthusiastic about it and that it was the most warmly received of all the films screened at the 1953 Ten Best premiere. McLaren himself, who has seen the film in Canada, is said to have been impressed. But many brickbats have been thrown at it—mostly directed at its technical shortcomings—by well-known amateurs and professionals alike.

However, we like to think of it as a success. After all, it was an experiment which could have failed miserably, and making it gave more pleasure than any other film I have attempted. Now that the teething troubles have been located and overcome, the next production (if any) should be a more competent job.

*Two's Company* has been described as a 'pixilated' comedy, the characters moving like puppets in a completely unreal way. The technique is, of course, akin to that of puppet work. For the most part, the player is filmed a frame at a time, moving slightly in between each



individual exposure, but keeping still for the actual shot, so that on the screen he appears to jerk forward or glide as cartoon characters do.

But not all scenes were shot in single frames or short bursts. We used every camera speed from four to sixty-four frames a second; and we even varied the speed very slightly during actual shooting with our old faithful Ensign Kinecam. But the Ensign has no single frame device? True: for the one-shot-at-a-time effects the camera was set to 8 f.p.s. and the release button given sharp jabs.

### Highly Stylised Action

As a result of all this, the action is highly stylised and quite divorced from normal movement. People slither along at fantastic speeds, are seen at one moment in this spot and in the next moment in that, dart up and down trees, slide from ground to seat in one quick, easy movement, appear to skate over the grass, vanish into the distance with amazing celerity, hit each other furiously, engage in a duel which becomes a ballet performed at a breathless rate—a ballet in which the swords meet miraculously point to point and which, in fact, do the improbable things an impish artist could make them do but which are absurdly impossible in actuality.

Rich Cox, Gerry Potterton (the two actors) and I talked gags and situations for days, and then it was left to me to sort out all the ideas we had evolved and work them into a script. The rudimentary theme was that safe standby—a battle for the hand of a lady.

First suitor sits on the grass, reading. The girl is on a park seat a few yards away. He slides up to her as if swept along on wires, remaining in a sitting position throughout the entire operation. (In the cartoon world one can





dispense with the tiresome necessity of rising to one's feet.) The lady turns haughtily away and, reluctantly, he slithers back. Then he offers her a flower which he miraculously produces from his pocket and wins her attention.

Enter rival, who pops out from behind the stump of a tree, glides over to them with grim determination and whizzes round and round the seat like an angry fly. Frustrated first suitor tries to grab him, but at each snatch his rival vanishes, only to reappear immediately behind him. But they eventually get to grips, and rival is knocked flat on his back, in which position he zooms off until he becomes a speck in the distance.

#### He Loves Me Not . . .

First suitor returns triumphantly to lady love—to find rival proposing to her. A duel it must be! What with? As they stand back to back, swords appear in their hands. While they prance and swoop, the lady tests her lover's fidelity by plucking the petals from the flower he has given her: "He loves me, he loves me not, he loves me". The danger of her getting mixed or forgetting how to count is obviated by a benevolent dispensation which has inscribed the words on each petal.

Alas! The last petal solemnly assures her that he loves her not. She drops her head into her hands and gracefully fades away. Discovering that there is now nothing to quarrel about, the rivals very sensibly shake hands.

That was what we proposed to film when six of us set out on a damp Sunday morning for a field near Epsom Downs. It was a disappointing excursion. The location was not right, nor were

*Scenes from Grasshopper Group's comedy, Two's Company. The duel is a stylised ballet in which the protagonists take up improbable stations and, like cartoon characters, flaunt the laws of time and space. Tremendous eyes pop in alarm (they are being applied in the picture at bottom right) and swords miraculously meet point to point.*



the costumes. We chose another at Wimbledon, and we also chose another leading lady, promoting the make-up girl to that starry role. The remaining five members of the team were the cameraman, who took the stills too, the continuity girl, the two combatants and myself. A team of six is a workable team: as the advertisement says, not too little—not too much.

Certainly we couldn't have too much of the cordiality and team spirit which prevailed throughout, for this kind of filming makes heavy demands on player and technician alike. Timing is of vital importance, and for the single frame action the director must give fresh instructions after each jab of the button. And ever present was one formidable factor which we could not control: the weather. Changes in the strength of sunshine which in the ordinary way would go unnoticed become all too obvious in a series of single frame shots.

Passers-by in the distance can also be something of a nuisance. In the case of ordinary shooting you can comfortably wait until they have gone, but with single frame shooting the actors have to hold their positions until the 'intruders' have walked out of range. Some of the visitors to Wimbledon Common on that day





In a unit of six members, everyone lends a hand. Here players and technicians alike assist in the shooting of a scene for *Two's Company*. The sixth member? He took this photograph.

must have thought us quite mad. The one who saw two dishevelled young men slowly rise into view from a carpet of fern, back to back, and then fall to and assault each other, must have been rather startled, for the rest of us were hidden away out of sight.

Second suitor had to risk a charge of breaking the peace for the scene in which he is knocked flat on his back and, still prone, slithers off into the far distance. The procedure was for him to lie down for a minute or so while the cameraman made a single exposure, get up, move on a couple of feet, lie down again, get up, move on, lie down, get up, move on, lie down . . . right on into that far distance.

The farther he got, the farther, of course, he was from the reassuring presence of the camera crew, his snail-like journey taking him across footpaths and near glades where folk were having picnics. "Don't look now, dear, but I am sure that very odd looking man was lying down over there only a minute ago".

But when we filmed the duel scenes, the spectators came out in force, among them two horrible little boys who egged on the contestants

with shrill cries of "Go it, Errol Flynn! Bash 'im, mister!" They were clearly disappointed that the sword fight should have consisted merely of a series of poses, with a strange individual (the director) yelling out a number (the number of frames to be exposed) to the cameraman after setting each pose.

We shot *Two's Company* on Kodak Super X reversal and had to contend with some acute exposure problems, for not only did weather conditions vary from hour to hour—and sometimes from minute to minute—on most shooting sessions, it also, of course, varied from day to day. After we had made the first rough cut it was all too obvious that neg.-pos., with which accurate grading would have been possible, would have been a wiser choice.

However, we boldly had a dupe negative made (at the expense of further slight loss in quality), our optimism being justified by the demands that have since been made for copies. We hope we are entitled to think that those demands indicate that we have been able to communicate to others some of the pleasure we got from our unusual experiment.

## You Can See "Two's Company" and other Ten Best Films at

**BRENTWOOD.** 6th Jan., at 7.30 p.m. Presented by Mid-Essex Film Society, at Brentwood School Hall. Tickets 2s. from D. W. Gravett, 24 Kilworth Ave., Shenfield, Essex.

**SELKIRK.** 8th Jan., at 7.30 p.m. Presented by Selkirk Amateur Cine Society at Victoria Hall. Tickets 2s. from J. A. Kerr, Secretary, Inchgarth, Selkirk, Scotland.

**WATFORD.** 8th Jan. at 7.00 p.m. Presented by Watford Film Society at Y.W.C.A. Hall, Clarendon Road, Watford. Tickets 2s. 6d. from Major C. Avery, c/o West Herts. Film Service Ltd., 260 High Street, Watford, Herts.

**SHREWSBURY.** 10th Jan., at 7.30 p.m. Presented by Shropshire Photographic Society at the Large Upper Room, Old Post Office Hotel, Milk Street. Admission by programme 1s. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

**SOUTH KIRKBY.** 14th Jan., at 7.30 p.m. Presented by South Kirkby and District Amateur Cine Society at the Playhouse, Westfield Lane, South

Elmsall. Tickets 1s. from J. Bass, 26 Grove Drive, South Kirkby.

**PLYMOUTH.** 19th Jan., at 7.30 p.m. Presented by Plymouth Amateur Cine Society at the Abbey Hall, City Centre. Tickets 2s. from Plymouth Cine Service, Saltash St., Plymouth.

**BELFAST.** 21st, 22nd Jan., at 8 p.m. Presented by Belfast C.P.A. Cine Society at the C.P.A. Minor Hall, 47 Howard Street. Admission free, tickets from the General Secretary, C.P.A. Cine Society, 47 Howard Street, Belfast.

**NOTTINGHAM.** 22nd Jan., at 7.30 p.m. Presented by Triad Film Unit at Swain Memorial Hall, West Bridgeford. Admission by programme 2s. from Miss J. Booth, 4 Watcombe Circus, Sherwood, Nottingham.

**LYTHAM ST. ANNES.** 28th Jan., at 7.30 p.m. Presented by Lytham St. Annes Cine Society at Ansdell Institute, Woodlands Road, Ansdell. Tickets 1s. from the Secretary, 23 Ansdell Rd. N., Lytham St. Annes.

**GLASGOW.** 29th Jan., at 7.30 p.m. Presented by Glasgow Pearce Insti-

tute Amateur Cine Club at Pearce Institute, Govan Cross. Tickets 1s. 3d. from H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.

**WALLASEY.** 28th, 29th Jan., at 8 p.m. Presented by Wallasey Amateur Cine Club at Manor Road Memorial Hall, Manor Road, Liscard. Tickets 2s. (children 1s.) from Miss Kay Barlow, 19 Elgin Drive, Wallasey.

**HEBDEN BRIDGE.** 8th Feb., at 7.30 p.m. Presented by Hebdens Bridge Literary and Scientific Society at the Little Theatre, Holme Street. Tickets 2s. from K. T. Crabtree, 6 Market Street, Hebdens Bridge.

**HEXHAM.** 11th Feb., at 7 p.m. Presented by Hexham & District Amateur Cine Society at The Abbey Institute. Tickets 2s. from the Hexham Courant Office.

**MABLETHORPE.** 18th Feb., at 7.30 p.m. Presented by Montana Film Society at the Old Age Pensioners' Hall, Waterloo Road. Tickets 1s. from Miss K. Staples, 2 Yorkshire Villas, Seaholme Road, Mablethorpe.



# Atmosphere

*in the can*

By CENTRE SPROCKET

I have just been screening a short film taken last summer in Majorca by Mr. H. Brooks of Staines. As a record of a holiday it undoubtedly succeeds in bringing home the Mediterranean sunshine. We jolt through the streets on a tram, sunbathe on the beach, do a little fishing, visit some beauty spots and go to the bull fight. Much of the latter was mercifully shrouded in that blue veil of mystery characteristic of under-exposed Kodachrome. But despite this and other shortcomings, I was left envying Mr. and Mrs. Brooks their good fortune in having such a delightful holiday.

Of course, the film would have been better—much better—if no technical errors had been made. Like most of us, however, Mr. Brooks will doubtless become more skilful in estimating exposures as he gains experience. Also he will learn to move his camera more slowly when panning and to run it faster when shooting from a moving vehicle. Probably, also, he will decide that films are generally better without pans or trams at all.

## Poetic Qualities

Technical perfection is something which may be acquired with relative ease, however. The ability to convey atmosphere is harder to come by. It makes demands on your poetic qualities—and if you have none, you stand little chance of making a really entertaining film. But fortunately most of us are poets at heart, though too shy to admit it. So it requires only a little conscious thought to pick out the aspects of a subject that carry weight.

They are there in Mr. Brooks' film: waves dashing on the rocks, ripples and reflections on the lake, shadows across the cobbled street. I do not believe they appear by accident, but if more play had been made with them, the film would have been more notable. Mr. Brooks did right to select these subjects and I hope that next summer he will be less shy in getting to grips with them.

Next summer—why wait till then? Why not plan now a little film about the snow we may get quite soon? There is a story here to carry your film along: the first flakes falling, delighted children tumbling out of school, snowball fights, elderly people nervously hugging the wall; sand on the roads and salt on the paths, shovels and brooms, sunshine and slush. You will need technical ability to judge the best exposures for snowscapes. But most of all you will need a quick eye to recognise the poetry in a subject and a nimble brain to find the best way of portraying it.



Alarming incident in *I Spy*... 9.5mm. film being made by school-master brothers F. M. L. and H. M. P. Lorenz, of Bristol A.C.S. But the ordeal for the actors was not so frightening after all. The picture below reveals the secret.

## PERFORATION TROUBLE

Mr. E. W. Gaze of Warminster has experienced a somewhat unusual trouble. A Kodachrome library print showed a rhythmic up and down movement during projection. Deliberate mis-framing showed that the sprocket hole was moving up and down as well, so that the trouble could not have been due to bad printing alone.

I suspect the perforation was at fault; and it may be significant that it was with Kodachrome that Double Run's correspondent, Mr. Wheatley, had perforation trouble (Nov.). Mr. Gaze compared the perforation pitch of his Kodachrome with that of some monochrome and found that the Kodachrome had an appreciably closer spacing. (Mr. Wheatley found the reverse to be the case.)





Small changes in the average perforation spacing are not very important. They are, indeed, unavoidable as film base stretches and shrinks appreciably with changes in humidity. Modern base materials are more stable than earlier kinds, so we need not expect trouble on this score.

Whereas 35mm. films are perforated one frame at a time, in the amateur gauges two or four frames are punched out at once. So if there is a slight inaccuracy in the perforating machine, the pitch of every second or fourth frame will be slightly different. If, for the sake of argument, your camera and projector have one claw apiece and in each case it is situated 4 frames below the gate, no trouble will arise. But if one is 4 frames down and the other only 3 frames, then irregular perforation will produce a regular floating of the picture.

Here, then, is yet another item for the fastidious amateur to study. If he aims at getting the maximum steadiness from his films, he will use camera and projector with the same spacing between gate and claw. Then even indifferently perforated film should still provide a steady picture.

In the case of Mr. Gaze's library print, a similar thing must have occurred. Here, however, it was probably the reduction printer (which also is a step-by-step device) and not the camera which did not "agree" with the projector.

#### THE PROBLEM OF THE CORE

A reader in Bromley decided to load his own chargers and had the foresight to experiment first with some scrap film. All went well until he came to remove the core from the "exposed" film in the take-up chamber. Then he found that the book which was so explicit on how to load a charger said nothing about unloading it.

Our friend took charger and film to his dealer who could offer only a suggestion which left them with 30ft. of film on the floor. At this stage, my help was invoked, so I described how I do the job myself. I cannot remember anyone showing me how to do it, nor have I ever compared notes on the subject with other nine-fivers. For all I know, there may be a much better way of removing the core, but my own method works quite well.

Hold the coil of film between finger and thumb of the left hand, so that you are gripping the film by the edges. Your finger and thumb must extend to the centre of the coil without fully covering the core. Now grip the coil similarly with the right hand as well. Carefully push the core out of the centre to fall on a table an inch or so below. Tighten your grip with your left hand so that no more film can unwind from the centre.

Detach the core with your right hand, either by pulling off the clip or by tearing the end off the film. Return the tail of the film to the inside of the coil, wrap and pack for processing. At no stage release your hold with your left hand—that is how the film gets on the floor!

George Sewell's

## Odd Shots

**Are You a Camera?** How often, when you see your rushes on the screen, do you exclaim (if only inwardly), "I didn't think it would look like *that* on the screen!"? You may have thought of your hero being accompanied by a secondary character in a subordinate position nearer to the camera, but on projection the "subordinate" has been given by far the greatest prominence as the result of perspective effects you have failed to take into account.

Directors who are not cameramen are particularly prone to this kind of wrong anticipation. The only remedy is always to look through the viewfinder and to observe the composition as well as the content of the scene. A small optical scene-finder (like a viewfinder away from the camera) will help you to detect and make use of these compositional and perspective aids to good film making.

In time you can train your mind to "see" the possibilities. Eventually you can rapidly decide, for instance, whether to take a particular shot from close up with a short focus lens or from far away with a long focus lens—and you will know precisely *why* you make your decision.

**Editing Training.** A small group of cinematographers asked me to talk to them about editing, with *practical* demonstrations. At first, I decided to tackle this assignment, as I have done in the past, by showing rushes of a film sequence, then, with duplicate shots, screening a rough-cut and, finally, showing the fully edited version. But this is expensive and demands considerable preliminary work. Worse, it forces spectators to remain passive throughout the procedure. Something was obviously needed to give my audience a sense of actually solving the editing problems themselves.

Then I remembered an old advertising stunt at Victoria Station, London, by which the work of a cartoonist was projected on to a big screen as he drew it. If I could project a picture of the film material as I edited it, the audience would see why I arranged shots in a particular way, and why I sometimes changed my mind. They could discuss the work with me—and argue with me—as I worked. Together we would observe the growth of the edited version.

The group was small, so I needed only a modest picture. An old fashioned, low-powered 16mm. projector was produced and we found that short lengths of film would go through the gate sufficiently steadily without being laced through feed or take-up sprockets. The projector was at table height, alongside my splicer and other editing equipment. To put the screen

picture high enough, the projector beam was directed to a 45 degree mirror that deflected it upwards to a second 45 degree mirror which directed it forward again to the screen. As ordinary mirrors were used, there was loss of definition, but hardly worse than with many editing viewers.

We started by projecting the whole material ; then we ran it scene by scene while one of the group recorded the nature and content of each shot in numbered order. After discussion, a proposed arrangement of shots was drawn up on paper (I had done some preparation beforehand and cheated a little by 'steering' the decisions).

Everyone helped in the cutting up stage, myself cutting, a member marking the scene



Careful lighting, with due allowance for reflection from the white dust coat, is needed for this close-up being taken by members of Leicester and Leicestershire C.S.

with its number in waxed pencil, a third hanging the individual scenes on pins on a numbered bar. Then, as somebody read out the new order, I stuck the scenes end to end with cello tape, superimposing as nearly as possible the sprocket holes of the consecutive bits.

Very gingerly, we put the whole thing through the projector, easing up the gate when the cello tape came along (on an animated viewer, a cello tape join will sing its way through without much trouble).

We then discussed further cutting: why a cut on movement from long shot to close-up should be at one moment and not another; the propriety of switching round the planned scene order to gain a further point; the necessity for cutting up long scenes and cross cutting; the desirability of sacrificing "precious" shots that did not help the story along (as the subject was mine the audience was quite ruthless).

We discovered some interesting continuity problems, and the answers to some of them meant doing things the audience had first considered unorthodox. Not everybody agreed with the final version, but we all learned a great deal

and each one felt he or she had contributed. When we came to the "real" splicing, there was a lot for everybody to do, and we had several splicers working on separate sections that were afterwards brought together to make the whole film.

The experiment was most refreshing except, perhaps, for one thing—we did not finish on the first Wednesday evening. The Group was so keen, I had to turn down other engagements so as to visit them on two further Wednesdays. If I do this sort of thing again I shan't try to work on as much as 200ft. of film!

**Mag.-track Improvement.** One of the difficulties of magnetic sound-stripe on film has been the excessive wear caused by the stripe on the magnetic pole pieces, due to magnetic oxide being such an active abrasive. Now, Ekco claim to have overcome this in their Mark III projector by using an expendable plastic pad to apply light pressure at the point of contact with the magnetic head. Prolonged test has produced no wear on the head. By limiting the area of contact to the exact width of the 25 mil oxide stripe, the makers also claim to have overcome sprocket ripple. Certainly these claims are realised in the case of a new machine; if the excellence persists throughout the projector's life, we have a very real advance in mag.-sound technique.

**Black-Out.** An old and useful trick was brought to mind when I attended a recent lecture and film show. The hall was lit by eight windows, each about 8ft. high, and large pieces of black-out material had been hung in each window embrasure. Before the meeting, these curtains were hanging loose, allowing both light and air to pass freely round them.

Just before the lecture started, somebody stretched a length of cane across the bottom of each window-opening. Thus, the sides of each curtain were stretched against the sides of the window-opening and the whole was held taut. The black-out was perfect. You can easily carry a few lengths of cane alongside your screen box, and various lengths can be made up by lashing two shorter pieces together.

**Learning from Others.** In the winter syllabus of Edinburgh Cine Society I was delighted to see an evening has been set aside to study a great classic of the early days, *The Cabinet of Dr. Caligari*, with a further evening on "Professional films you could have made". By measuring your own work against other people's, and by studying the simpler work of the professional, you can rapidly increase your capacity for producing worthwhile films. I wish more societies would adopt such methods.



The Divided Heart was a film that benefited from being shot in black and white rather than colour. This Eating location unit is seen 2,500 feet up on the Kitzbühler Horn, in the Austrian Tyrol, where it filmed a breath-taking skiing sequence.

AT YOUR  
CINEMA

By DEREK HILL

## Ten Best Fever

Ten Best fever is in the air once again. As the judges are about to begin their annual survey of amateurs' work during the past twelve months, I've decided to select my choices for the year's ten best professional films. The time lapses between previews, Press shows, premieres and general releases make it difficult to fix rigid date limitations, so I'll take the easy way out and confine myself to the new features which I've reviewed since the Feb. '53 issue.

This means ruling out *Monsieur Hulot's Holiday*, possibly the best film of them all, and omitting a few probable contenders, such as *Riot in Cell Block 11*. I can only plead that a line must be drawn somewhere—and point out that at least I've managed to mention the two most outstanding of the disqualified productions!

A personal list of favourite films is the surest means of provoking argument, rage and often sheer baffled incomprehension. Pleasure is the guide, of course. It's not a question of what you think you ought to like or what someone else insists is a masterpiece that counts (though it's always best to investigate other people's reactions and find out why they make such a fuss).

### Enjoyment The Test

The real clue is that great warm glow of enjoyment which the really worthwhile film provides. It's a rare sensation, I'll admit; but when it happens you forget all the gloomier hours in the darkness and reaffirm your faith in the cinema as the greatest potential art.

And entertainment? Well, I'm convinced that all the art versus entertainment arguments

are waged by people who are merely using different words for the same thing. "Enjoyment" is surely a simpler criterion, and can cover every type of film.

Here, then, in a list which has been changing order ever since I compiled it, are the ten new features, within the limitations already mentioned, which afforded me the greatest pleasure during 1954: 1, *The Maggie*; 2, *Julius Caesar*; 3, *The Member of the Wedding*; 4, *On the Waterfront*; 5, *Knave of Hearts*; 6, *The Young Lovers*; 7, *Father Brown*; 8, *The Divided Heart*; 9, *The Wages of Fear*; 10, *The 5,000 Fingers of Dr. T*. The closest runner-up is *The Sun Shines Bright*.

### Queer Policy

I don't think the year has produced a real masterpiece. But in London, at least, we've been treated to some magnificent revivals, including the Maxim Gorky trilogy, *Modern Times*, the new sound version of *Battleship Potemkin*, and the von Stroheim season at the National Film Theatre.

The distributors' policy of regarding anyone outside the West End as a half-wit seems to be as strong as ever. Two of my list of ten disappeared completely after their premiere run. Even Londoners haven't yet been allowed to see de Sica's superb *Umberto D.*, a film which makes all ten of my favourites look like supporting features. The so-called distributors have kept it in their vaults for the last two years, though it now seems as if critical opinion is at last going to force them to present it publicly.

During the year films seem to have been getting longer as well as wider, an ominous

sign. It's worth noting, by the way, that none of my list above is in any sort of Scope, Vision or Rama, and only one is in colour. During a recent visit to Pinewood I discussed the question of monochrome versus colour with Alec Guinness, who is a keen amateur cine enthusiast, though he confines himself to family films. His first colour comedy, *To Paris with Love*, is about to be released, but he assured me that he much preferred acting in black and white. He pointed out that details of faces and expressions can often get lost against colour backgrounds, whereas monochrome gives a clean-cut edge to the actors.

Black and white was certainly the right choice for *The Divided Heart*, which you'll notice I consider the eighth best film of the year. Charles Crichton is one of our most unpredictable directors. Remember the varying successes of *Hue and Cry*, *Hunted* and *The Titfield Thunderbolt*? Now he has turned to emotional drama, and with such success that many of the critics literally wept at the Press show.

#### Based on Life

The story, which is based on an actual case, concerns a ten-year-old boy (Michel Ray) adopted and brought up by a young German couple (Cornel Borchers and Armin Dahlen). Although they believed the boy to be an orphan when they adopted him, his real mother, a Yugoslav (Yvonne Mitchell), is alive, and desperately wants him back. To her he is the baby snatched by the Germans during the occupation when her husband was shot and she was thrown into a concentration camp.

But to the German couple the boy is the child they legally adopted seven years before; and for five of those years the wife supported herself and the boy single-handed, while her husband was a prisoner-of-war in Russia. Who should have the boy? The case goes before the United States Court of the Allied High Commission for Germany, and the judges make their irrevocable decision.

A story so intensely emotional needs extremely deft scriptwriting if the film is to be saved from excessive sentimentality, and it is



Two directors behind the camera. Top, Charles Crichton, who shot some of the ski-race scenes for *The Divided Heart*, which he directed. Below, Curtis Bernhardt, photographed during a break between scenes on the *Beau Brummell* set.

Jack Whittingham's triumph that the production remains constantly sincere and absorbing. All the same, there are a few instances of a deliberate striving for effect which momentarily give some sequences a disturbing artificiality.

The news of the real mother's existence, for instance, arrives during the boy's birthday party. The Yugoslav father is shot outside the school where two of his children are writing, at the teacher's dictation, "Adolf Hitler is the friend of all children."

The script is also to blame for a certain flatness in the characterisation of the foster-parents, especially in the early scenes. But the opening ski-ing sequence is breath-taking. There is none of the usual "snow-music" on the sound-track. We hear only the swish and crackle of the snow under the skis, and the exhilaration of the swift plunging and turning is given a new crispness.

There are no weaknesses in the international cast, and Yvonne Mitchell, limited almost entirely to Slovene, is exquisitely moving. The constant use of close-ups keeps the emphasis on



From the best sequence in *The Barefoot Contessa*: Edmond O'Brien (publicity man), Warren Stevens (Wall St. tycoon) and Humphrey Bogart (director) talent searching in a Madrid night club.



the characters throughout, and there are some particularly good compositions in the court-room sequence. As each woman pleads her case, so the face of the other, listening to her story, fills the foreground.

Flashbacks are better used in *The Divided Heart* than I ever remember before. As each



woman tells her story in the court-room, we see the events she is describing. The reason the technique is so successful here is that it practically had to be used. No other method of telling the story could have been half as effective.

Notice, too, that the director is not afraid of using a superimposed "time-and-place" title whenever the need arises. It would have meant a pointless detour from the narrative to establish each setting in any other way.

Ironically, the month that gives us a film vindicating the flashback also provides an example of the confusion that can arise when the technique is used unnecessarily. *The Barefoot Contessa* is unworthy of Mankiewicz, the director who gave us *All About Eve* and *Julius Caesar*. His work has always had strong theatrical overtones, and he has invariably concentrated on dialogue at the expense of movement. *Julius Caesar*, though, suggested that he had shaken off most of his theatrical shackles; but *The Barefoot Contessa* finds him chained to the stage even more firmly than before.

#### Uncontrolled Flashbacks

Harry Dawes (Humphrey Bogart), a convincing director and scriptwriter, stands in the rain at the funeral of Maria Vargas (Ava Gardner), allegedly the greatest film star of them all. In a series of reminiscences concerning Dawes, a perspiring publicity man (well played by Edmond O'Brien), a South American multimillionaire (Marius Goring), and a Riviera aristocrat (Rossano Brazzi), we see Maria's bewildering love-life.

The first flash-back is splendid. Maria is a gipsy dancer in a cheap cabaret, and her performance is the sensation of Madrid—but we never see the dance. Instead, the camera

concentrates on the swishing bead curtains through which she appears, the flashing lights, and the expressions on the audience's faces. Then the group of Hollywood visitors arrive, and Bogart's sardonic commentary introduces each individual before they start their vicious bickering.

The satire on the methods and manners of the film tycoons obviously comes from Mankiewicz's heart. Later there is some almost equally biting comment on some fading Riviera socialites. The film also contains one of those tremendous party rumpuses which Mankiewicz does so well.

But the final sequences are frankly dull, the static duologues become monotonous and the flashbacks get hopelessly out of control. Towards the end, in fact, we get a flashback by Maria in the middle of a flashback by Dawes. Personally, I tired of Maria long before the film's conclusion, and reserved all my sympathy for Humphrey Bogart, who turned away from the grave in the closing shots soaked to the skin.

Good colour helps *The Barefoot Contessa*, and it has recently been the saving grace of many



In *The Divided Heart*'s court scene (left) Charles Crichton brings Cornell Borchers right into the foreground so that interest is centred on her while the other woman (Yvonne Mitchell) pleads for her baby. Above, a location shot from *Beau Brummell*. M.S.s and C.U.s taken against back-projected scenes are intercut with this L.S. taken at St. James's.

films. But not even Oswald Morris's camera-work and Alfred Junge's sets can save *Beau Brummell*, the film inexplicably chosen for the Royal Command Film Performance. It is difficult to describe the plot, for it hardly exists. It concerns Brummell's friendship with the Prince of Wales (later George IV) and his dull little romance with Lady Patricia, who is *Betrothed To Another*.

Nothing much happens, but Peter Ustinov as the Prince of Wales frolics about the screen for a sufficient proportion of the time to prevent the film becoming tedious. A few outstanding British players, including Rosemary Harris, James Donald, Robert Morley and Paul Rogers, make the most of their very limited opportunities.

The shorts shown in support offered little relief. Altogether the programme was not a very dainty dish to set before a Queen.



## Cine Snooping in the States

Projector shutter ghosting during the news-reel... expectant "Oooh..." when the opening title of a Donald Duck cartoon hit the screen... sudden outbreak of gossip between two women during a dull patch in the feature... I noted these common phenomena, generally associated with the "family hall" around the corner, at the fabulous Radio City Music Hall the other day.

I found the most remarkable thing in this 6,500-seater cinema was the precision of the Rockettes, the squad of about fifty dancing girls. The symphony orchestra, which is moved around bodily by the vast stage machinery, is also decidedly impressive. By comparison the CinemaScope screen looks just about the right size. There was almost a capacity audience, who seemed to me to find *Brigadoon* (by Vincente Minelli, with Gene Kelly) a shade too whimsical for their studied sophistication, though they laughed a lot at the New York sequence.

### Brighter Screen Pictures

The general run of American cinemas undoubtedly score over ours in the matter of screen illumination. They have decidedly brighter pictures, and this in spite of the fact that the level of lighting in the auditorium is higher than ours. This, combined with the practice of charging one price only (around 75 cents, including 10% Federal tax), gives them the further advantages of needing no usherettes, no torches shone around, less sense of casual interruption during the show.

I have once or twice commented on projection malpractices in English local cinemas (and received irate disclaimers from projectionists), so I must in fairness add that I saw some poor work in the U.S.A.: alternate reels of *King Richard* out of focus at Wilmington, Del. in a main street cinema less than a quarter full, and the entire trailer of reel 2 superimposed over reel 3 of *On The Waterfront* at Springfield, Mass. This was quite a formidable sight, ending as it did with one projector showing "white screen" for at least five seconds and reducing the image from the other machine to something pretty pallid.

### Drive-in Theatres

During a train or automobile ride after dark one occasionally sees a bit of film performance going on apparently in space: one has glimpsed a drive-in theatre screen. You get the sound from headphones obtainable from a pillar against which you park your car. There are lots of these theatres; and some of them are beginning to fight against film-hire conditions, which they claim are not fair.

We suffer in this country from film posters of American origin, some of which are not in impeccable taste. So I was far more amused than surprised to see that some of the show people in 42nd Street, New York City, have managed to get a conference going again to decide whether their posters are decent. This adroit manoeuvre gave them nearly half a page free advertising, illustrated, of course, with the posters under discussion, in the *New York World Telegram* for 8th Oct. under the headline "Are 42nd St. Movie Ads Too Lurid?" Incidentally, in the 200 yards of 42nd Street between Broadway and 8th Avenue there are eleven cinemas. I counted them.

### 'Genevieve' All the Rage

In three separate towns people went out of their way to ask had I seen the funniest movie in years, *Genevieve*. I assured them we all had, and liked it, and attributed some of its success to its being more intent on its story than on meticulous technical continuity. I added that Paris had been sufficiently impressed to rename its traffic census vehicle *Genevieve*. The film obviously has achieved wide American bookings and I hope its earnings are returning to these shores in fair proportion.

The photographic and cine shops really look much alike in most countries. I would single out these slightly different slants in New York: larger displays, e.g., ten H16 Bolex cameras in one window, second-hand prices of obsolete models marked down a lot, tendency to label prices "so much down...". Discontinued new equipment is also marked down considerably, a sure sign of plenty; e.g., earlier model of Pan Cinor zoom lens, in case, at \$199=£70, about half the list price of the current model.

### Equipment Exhibition

Willoughbys, extending right through the block from 30th to 31st Street near 7th Avenue, converted their premises into an exhibition for one week. They allowed roughly one counter to each manufacturer of apparatus or materials. Interest was added by the presence of representatives of the manufacturers: this sort of thing must be valuable to maker, retailer and customer alike.

One item being demonstrated was the Cinesone magnetic stripe head, which clips on to most 8mm. or 16mm. projectors in place of the top spool, as illustrated on page 42 of the May 1954 *A.C.W.* I was told that "several hundred have been sold and demand outstrips supply." Speech quality is very good, but in the case of 8mm. music is only fair, as might be



Underwater photography is a speciality of an American surgeon and his wife, Dr. and Mrs. Barney Crile. Their adventures, including the discovery on the ocean bed of the wreck of an eighteenth century British man-of-war, is told in their absorbing book *Treasure Diving Holidays* (Collins, 18s.). The essential equipment is a Jackie Brown diving mask, a lead-weighted belt, and a water-proofed camera. With these you can, like Dr. Crile, photograph your wife and children under water. The picture on the right shows them literally waltzing round the wrecked man-of-war.

expected at 16 frames per second and a gap half a thousandth of an inch wide. The gap in 16mm. models is  $\frac{1}{4}$  thou. But I was told twice that sound stripe is not catching on as fast as was expected among amateurs: one reason given was that "it's too much trouble—more trouble than editing, and amateurs won't bother to edit."

Though 8mm. filming seems to be done almost entirely in colour, stocks of 16mm. normal and fast pan films in the shops indicated that there is plenty of monochrome shooting, and sales assistants confirmed this. I found the assistants terse but obliging, on average as knowledgeable as their opposite numbers in London, but, I think, more willing to call in the Boss, when stuck, without fear of losing face. And I think the Boss is more accessible.

#### No Demand For Stereo

I had a long discussion with Mr. Stauder at 100, 6th Avenue (17th floor) where he has run Paillard Products Inc., the American Bolex Agency, since 1949. He reckons all his 8mm. sales and two-thirds of his 16mm. sales are to amateurs. As with the professionals, stereo is out, except for technical visual aid work, notably in surgery. He said that the overall effect on sales of TV has been negligible: where TV reached a new area, sales fell off for a little but then recovered completely, and were often enhanced. I must say that in my view the presence of American TV in a home makes the availability of amateur film particularly attractive.

In the U.S.A. all Bolex cameras are sold equipped with at least one Kern lens. To give

an example of prices, the new 5.5mm. f/1.9 Switar for 8mm. cameras costs \$119.50, the same price as the B8 camera: both these prices include excise tax, which is about 6% of the retail and therefore 10% of the wholesale price. They exclude special taxes, such as the New York City 3% sales tax.

Paillard Products distribute the Pan Cinor zoom lenses, but they had not heard of Berthiot's new 10mm. wide-angle lens. They said, however, that Kern were designing a super wide-angle lens together with a matched viewfinder attachment for the Bolex.

Although not as popular as the Craig in America, a goodly number of Bolex splicers are sold, which indicates that the cult of the dry scraper is far from universal. Nor did I see any evidence of the fusion-welding type of splicer gaining much ground, nor any sensational advertising of wide-screen gadgetry for 8mm. or 16mm. filming. 9.5mm. just doesn't exist in the States except as a curio, and the laugh of the trip was to see a hand-turned Pathe-Baby



camera with motrix motor attachment offered, with the boundless optimism of 5th Avenue, at \$15.

One thing I saw that filled me with envy was an acoustic-treated class-room with stage and large adjoining room, with glass connecting door and also acoustic-treated, used either as a projection room or for recording sound in the class-room. This was at the famous Groton School, Mass., roughly equivalent to our Eton, and the equipment was used widely for recording debates and speeches, from the play-back of which they learnt a lot. The recorders included a continuous-running device that would go on playing a standard reel of magnetic tape continuously, as in a repeating projector. An ideal set-up for post-synchronizing jobs!

Groton School is sufficiently elite to be considered conservative by American standards, and it is only just starting the quite common American practice of making a complete 16mm. film of all football matches. The resulting film makes an invaluable teaching and coaching aid, especially on the team-work aspect. Because, as one of their coaches remarked to me, American football is quite difficult to teach, even to American youth.

# Honest Facts

By DENYS DAVIS

**4th October.** Sharp to time, the monthly newsletter arrives from Potters Bar and, as usual, contains many items of interest, among them a singular one. It gives a complete breakdown of audiences attending the annual exhibition, performance by performance. This gave a grand total for their nine shows of 478 people, or an average of 53 per performance. The previous year, twelve shows were given to a total audience of 871, but the programme included their local Coronation film which increased attendances. We are so used to exaggerated claims by cine societies that I welcome the honest approach; and, after all, nearly 500 visitors is no small attendance by any means.

**7th October.** Again the honest approach. The Federation of Australian Amateur Cine Societies send me their well produced 34-page bulletin, "Facts", dealing with the Brisbane Convention. Speeches and committee deliberations are reported in full, there is a list of meeting nights, with telephone numbers of the various secretaries, and—best of all—a reminder that there is a major club competition held month by month throughout the year. How we could do with a little of this plain horse sense over here! The intending competitor can plan ahead to enter his film in those contests which attract him. Over here, he would need

nearly half a dozen prints to go in for all the competitions in any one year.

"Facts" contains some other surprises for us—this paragraph, for instance: "Mr. Franke addressed the meeting on the desirability of keeping clubs small numerically, thereby being more active in the production of films and instanced that in his own club membership is limited to one hundred members. It is also obligatory on each member to produce one film per year. For these reasons members are quite active, or if their enthusiasm flags, they are no longer members. As the club charges a joining fee and has a waiting list of prospective members, their financial position is generally sounder than the larger clubs, who, although they have large memberships, have only a small percentage of active filers". It seems to me that, if we had a rule such as that, not one club in Britain would be able to stay open, for how many can show ten, let alone a hundred, films a year?

## How to Judge

Delegates to the conference have at least one problem in common with us, however. They could not agree on a fair system of marking for amateur films. It is a difficult problem since no one system of marking can possibly be fair for all types of films entered for a competition. The delegates rejected a system evolved on a "time and motion" study basis submitted by Mr. Ron Button on behalf of the West Australia A.C.S. Having made a great number of time and motion films during the war—mostly in pitch darkness by infra-red light—I should be interested to hear of their proposed method of judging. Care to post me a copy, Mr. Button?

**8th October.** Thinking of putting on a public show this year? Here are a few more tips that might help you and fellow members of your club. Let's try to put some *gloss* on the show to dissipate the village hall atmosphere that so often prevails at these deadly functions.

First of all, cater for the person who has never visited the district before. That means an illuminated notice outside set high enough to show above the heads of people going in. Secondly, a clearly defined route to the car park should be on display by the entrance, or else there should be somebody on the door who can cope. If cars can be parked in the street, the



The yardstick by which amateur films should be judged is a problem of current concern to Australian judges (see Diary entry for 7th Oct.). Leicester and Leicestershire C.S. hope the Federation yardstick will favour them in their "Let's Make a Film" entry.

## RUNNING A PUBLIC SHOW

(Continuing a Movie Maker's Diary from previous page)

motorist will want to know if lights have to be left on.

Now for the entrance hall. Keep your display simple, off the floor and up to date. Nine out of ten amateur-produced posters reach back to the early twenties in their layout and copy. Two professionally-produced crown posters will cost you about 15s. for the pair at your local ticket writer's shop. Add a couple of full plate enlargements, glossy, to each poster and that is all you need to set the atmosphere. If there are other posters, such as British Legion, welfare and the rest, have them down for the evening, but be sure to put them all back afterwards.

### Foyer Displays Wasted

Use crepe paper sparingly, but it is better to remove, rather than camouflage offending objects. I have often tried displays in the entrance, but only a very few members of the audience ever bothered to stop and look. If you are likely to be short handed, foyer displays are the first things to drop. Do keep all club members away from the foyer, except for those who have a definite job to do. You will need: (a) a doorman (big and burly); (b) the man in charge (not easily panicked) and (c) club secretary (pretty and on the phone). All other members should receive a flashing smile but be ushered promptly to their seats. This will keep the audience moving in, the entrance clear and ensure that there is no excuse for a late start.

The doorman should tear the tickets in half, retain one portion and hand back the other. If someone wishes to sell back one of his tickets, our factotum should hand back both portions of the torn tickets with the unwanted ticket, and direct their owner to the secretary. If he tries to sort the matter out there and then, there is likely to be a traffic jam in the foyer.

### Doorman's Duties

The doorman should not allow any late-comers to enter the hall during a speech from the stage. He should be responsible for dimming the entrance lighting before the first film is projected, and he should be on duty throughout the performance to prevent the chattering of unoccupied members from disturbing people seated near the entrance.

The man in charge should preferably be one of the older members in close touch with things so that, if local inspectors call round, he can ward off trouble. He can be on hand to meet the Mayor and, not having had to set up the equipment, stands a reasonable chance of having clean fingernails for the official handshake! He can also cope with the press and any awkward customers.

He should stand guard at the street doors, keeping them firmly and resolutely closed until

the advertised opening time. People will arrive anything up to ninety minutes before the kick-off, and if they are admitted could throw last minute plans into confusion. A polite intimation that there is a cafe just round the corner will usually do the trick. Of course, if there really is a cafe round the corner, so much the better.

The club secretary should have pencil and paper ready to pounce on prospective members. She should have all unsold tickets readily at hand and not less than £5 in small change. If there are several performances, tickets for other dates should be quickly available. She should be seated at the table throughout the interval because someone is sure to ask for the secretary.

### Fewer, The Better

Inside the hall, two usherettes will be far more efficient than half a dozen. They alone should sell the programmes, and each should have plenty of small silver and 10s. notes for change. Insist that they do not carry handbags—it not only looks amateurish but makes their job doubly difficult. If half a crown is tendered for a programme, suggest they should ask, "How many, please?" This practice can materially increase club profits! When giving change, they should hand out the pennies and threepenny pieces first, then the sixpences. An experienced usherette will finish up with notes and larger silver while an inexperienced girl brings back all the sixpences.

The sale of ices during the interval is appreciated and will also help the club. It is well worth while making up a couple of trays for the girls to sling around their necks; or two large painted biscuit tins on webbing straps will do as well. Bolt a small tobacco tin inside near the top so that they have somewhere to put the change.

Ices will keep hard for nearly two hours stored in a cool place. It takes about twenty minutes to unpack a hundred ices and place



Crest (Bedford) F.G.'s continuity notes detail even the finer points of make-up—a wise precaution if successive shots have to be taken six months apart.



them in the trays ready for selling. Don't forget to give the projectionists and stage staff their share, free. Try to arrange matters so that the girls are down front, one on either side of the hall, just before the lights go up. The warmer the hall, the better the sales.

Making the foyer presentable is only half the job; the inside of the hall should also be tackled. If it is a dreary hall—and so many are—experiment beforehand with lights on the curtains alone. They may be quite sufficient to enable the audience to find their seats and have the added advantage that the film will appear brighter. Vaulting horses, upright pianos and card tables should all be moved out.



To save time and argument as to the best angle, two cameras were used by Canterbury A.C.S. for a close-up of script pages being turned. An easy way out, but expensive if you do it too often.

Speaker cables, etc. should be neatly laid out and, if possible, flowers and foliage set out along the front of the stage. Be sure, however, that the decorations do not impede the view, however slightly, of any member of the audience.

Finally, call the club together beforehand for a last pep talk. Tell them about the need for the *gloss* I have been telling you about. Ask them to put their heart and soul in the job and, above all, not to peep through the curtains! If they have to pass between the stage and the projection box, earnestly request them to go around the outside of the hall. The backstage arrangements should be kept to a minimum. This iron curtain between stage and audience is the best guarantee I know for a well presented show.

14th October. First Australia, now Hong Kong make the honest approach. They send me a copy of their last balance sheet with A.G.M. minutes. It would seem to be a well

managed club with sound finances and highly regarded locally, for no fewer than eleven local dealers have contributed valuable prizes for their annual competition. Membership has increased in one year from 30 to 45, seven nationalities being represented.

They have been fortunate in obtaining a home of their own at a reasonable rental—a room 120ft. long by only 10ft. wide, under the newly constructed concrete stands of the local football club. It is proposed to divide this by a central entrance and lobby to make a miniature cinema at one end, complete with air-conditioned projection room and store, with a club-room and bar at the other end. If they want somebody to come over, open the joint officially and then prop up that bar, I'm their man!

### Coronation Gift

The Hong Kong Government purchased two copies of their Coronation film, a copy of which, incidentally, this club has very generously given to our Federation in this country. I hear that tentative arrangements are in hand for this film to be formally handed over during a presentation in January of their members' films. Having seen the wonderful Kodachrome scenes in *Sunrise* I look forward to other films by them.

19th October. The November issue of Pathescope Monthly carries news of their latest accessory, a pair of reflectors for photofloods mounted on a bar to be attached to your camera. The idea is an old one that has been used in the past by professional cameramen, but it has two snags. A slight movement to or from the subject will result in variations in exposure; with a hand-held camera your exposures may be badly wrong unless this point is constantly kept in mind throughout shooting. Secondly, the light tends to be flat and at the same time hard.

### Lighting Improvement

For my gadget this month I suggest a means of improving this unit which you can carry out for yourself. If you scout around the theatrical shops you will be able to buy wired diffuser screening material in rolls—the sort of translucent coverings used for window repairs during the blitz. Cut out three rings to cover the reflectors but leave attached three or more little tabs to each disc. These tabs, of course, can be bent over the outside of the reflectors to hold the diffusers in place. By using a single diffuser on one light and a double thickness on the other, the lighting will be more pleasingly balanced while even the exposure difficulty seems to be minimised.

30th October. Did you—if you were there and can remember—think that the Ten Best premiere organised by the Federation two years ago was a “rather mediocre technical presentation”? Many readers seemed to think otherwise, but not Mr. M. P. Conroy of the St. James-at-Bow Film Unit. Now, as I have never yet seen a show that could not be bettered and being always willing to learn, it was with

(Continued on page 990)



Canterbury A.C.S. make a feature of musical accompaniment for public shows. Here are two of their members at work.



# Be Careful of the Changeovers

Says JOHN HUNTLEY

Our contributor is lecturer on film music for the British Film Institute and music adviser to the B.B.C. Television Service on the documentary features, *Special Enquiry* and *The World is Ours*.

In the commercial cinema there is a theory that the best background music passes unnoticed by the audience. Composers are reputed to declare that the best compliment they can be paid is for people to ask: "Oh! Was there any music?" On the other hand, I confess that I have never met a composer who minded his music being heard, even on the sound-track! Indeed many of them are now firmly taking the line that if the music is worth writing, it is worth hearing for its own sake.

In the case of the amateur film without dialogue or sound effects, music that is worth hearing becomes an even more important asset. The professional film-maker may have the advantages of music written to fit the action but the quality of the work is dependent on the amount he can pay to get the right sort of composer. The amateur sacrifices the precisely-tailored score, but by using gramophone records he has the whole range of the world's best composers to draw on. Yet this richness of material provides its own temptation. You must be careful to avoid a lot of changes in the musical pattern.

## Smooth Flow

But there is a different sort of change which needs the closest attention—the record changeover which, it seems to me, is done far too haphazardly. The audience will accept a record which may not fit the mood exactly, provided the music flows smoothly; the danger comes when, in the middle of a scene, there is a

violent change of key and melody (as well as sundry scratches and noises from the turn-tables!). That is why most music cue sheets are based on titles, for it is during a title that the audience is psychologically geared to accept a musical changeover. A long fade-out can be even better for this purpose but is comparatively rare in amateur films.

## Selection

Once the key sequences of a film have been listed and the changeovers worked out to occur at the best visual places, the task of selecting the music can begin. Last month's *A.C.W.* contained an excellent list of mood-music suggestions, and I'd recommend owners of gramophone records to try the experiment of listing items from their own collections under the headings given in the *A.C.W.* list, adding further categories if necessary. Even if you have a large group of jazz records of the 1920s, they are worth setting down for accompanying old-time comedy especially Chaplin, Buster Keaton and Harold Lloyd films.

If you go to some trouble to select really interesting material you will really save yourself trouble, because you will be able to indulge in repeats. A too familiar, over-worked piece will rapidly become boring, but a well-chosen item, with some musical quality, can be repeated with confidence because it will offer something new at each hearing.

When you have prepared your cue sheet, based mainly on fade-outs and titles, number the records and set them out

ready for playing. The numbers on the cue sheet are best written on the "scroll-off" area alongside the label in soft yellow chinograph pencil.

Various kinds of groove-selectors are available, but the old B.B.C. method of using a small chinograph mark on the record itself is still useful for picking out bits in 78 r.p.m. discs. The numbers and marks can be readily removed with a soft rag and a drop of carbon tetrachloride.

There is no doubt at all that the real enthusiast can make a very substantial contribution to both his own and his audience's enjoyment of silent films. Certainly the musical arrangements at some shows I have attended recently have been most impressive. And what more heartening reward when, instead of a plaintive "Oh! Was there any music?", one is told: "Really? I thought it was a sound film!"

## CASUALTIES

A pity it is not practicable to have a double number every month! "I have never before come across such a mine of information and interest in one book", writes one reader. But the happy atmosphere engendered by the very warm welcome accorded our 200-page Christmas issue is clouded by the necessity of holding over a number of features from this normal-sized number owing to pressure on space. Among the casualties are our school films feature and the second and concluding instalment of the article on getting top quality from the G.B. L516. But they will appear next month, together with a full bill of rich but easily digestible cine fare.

Sorry that in the caption to the shot from Wimbledon C.C.'s comedy drama, *Dr. Dil Emma*, in last month's issue, the film was stated to be 16mm. It was correctly given as 8mm. in our Booking Guide in the same number.

On the right is the wiring diagram for the pilot light which, with additional switches, is seen on the base of the projector in the photograph below.

## A New Look for the 8-45

No more stumbling sallies in search of the light switch when you have to change reels.

By R. BLAYLOCK

Do you find yourself in the irritating position of having to use your projector at the end of the room furthest from the room light? After a very few such shows, I decided that the comfort of my audience and myself demanded an end to the frequent journeys to the light switch. At the end of each reel, I would stumble over outstretched legs, and run into chairs and tables to reach it. Then, having re-threaded, back I'd go, while my audience anxiously waited my safe arrival and the start of the next reel.

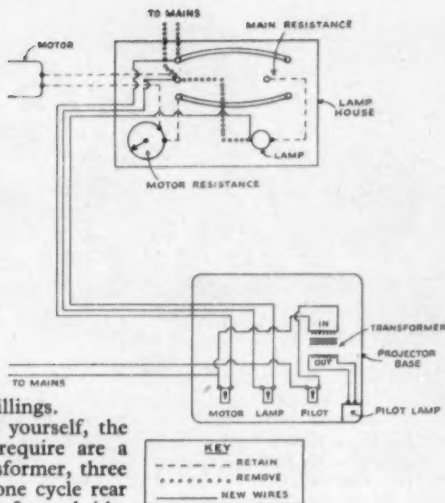
So I designed a pilot light suitable for the Kodascope 8-45 (or 8-46) projector. Since this meant altering the wiring, I decided to incorporate motor and light switches at the same time. The cost of this whole modification came to little

more than ten shillings.

To do the job yourself, the only items you require are a small 6 volt transformer, three toggle switches, one cycle rear lamp, one piece of wood (the size of the projector base by 1/2 in. thick), one piece of sheet aluminium and a few lengths of wire.

I took the transformer from a small 6 volt combined light and transformer, used for a child's bed light. One end is shaped to fit a standard bayonet socket, and the other opens out to a bell-shaped lamp shade, with a small E.S. bulb holder for the 6 volt bulb. They cost about six shillings.

First, remove all screws, then withdraw transformer in the bottom, by unsoldering the bottom contacts, taking great care not to snap the very fine wires. Then, solder longer

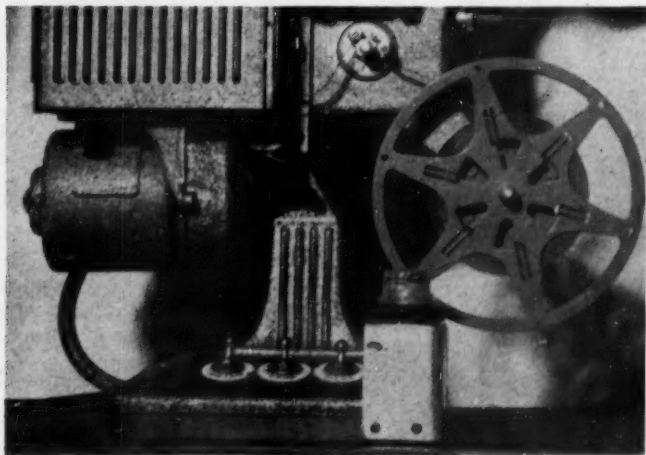


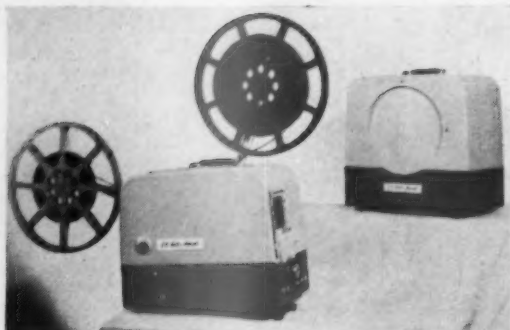
leads to the primary and secondary windings and bind the transformer with insulating tape. You will find it makes a snug fit into the hollow upright stem of the projector base.

Three holes should be drilled in the base of the projector to take the three toggle switches. They should be positioned carefully so that the switches do not protrude through the bottom of the wooden base which is to be fitted underneath. Pockets are scooped in the wood to receive the switches, and it is held by four 6 B.A. screws which screw into the existing holes at each corner of the projector base (seen after removing the felt feet).

The pilot light fitting is made from sheet aluminium, leaving two or three little lugs at the top so that the lamp-holder can be fastened. The bracket is held to the wooden base by four wood screws. It is now a simple matter to put in the wiring as shown in the diagram above.

With this circuit, the motor can be run for rewinding without the projection lamp being on, but the lamp cannot be switched on without the motor, an obviously necessary precaution. The pilot light, however, can be switched on at any time, regardless of the motor or lamp being on or off.





## Bejewelled Projector

Five sapphires assure this outstanding addition to the G.B. family of projectors a long and trouble-free life.

Those who use sapphire gramophone needles will be aware of the superior wearing properties of this very hard stone—surpassed in hardness only by the diamond—to those of steel. Now the sapphire makes its appearance in a projector, the G.B. Bell & Howell Filmo-sound 622, its use on those parts most subjected to wear giving them, the manufacturers claim, 400% longer life.

Small pieces of it are permanently fixed with resin-bonded adhesive to the fixed (outer) edge guide, the two sprung (inner) edge guides and the tip of the upper claw. Since these parts control the steadiness of the picture, the sapphire is clearly a worthwhile addition; not only that, it resists corrosion, so keeps its mirror finish well and has an extremely low friction coefficient.

### Sound Design

Its introduction is the most important of the refinements which distinguish this model from the 601 and 621—a tribute to the soundness of the original design. Mechanical improvements include a new type of clutch which is more positive in action, and a new type governor end-cap. There has also been a change in the design of the shutter shaft and gear, to reduce wear and noise.

The lamphouse has been re-styled, the original horizontal fins giving place to vertical ones

as in the current American design. The vertical fins are claimed to give slightly more efficient cooling by encouraging a flow of air by convection. Finally, projector and speaker cases have also been re-styled in an attractive two-tone leatherette finish—dark below and light above.

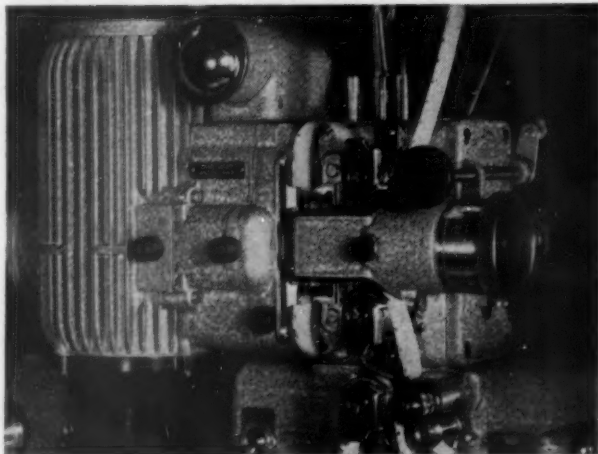
Model 621 improvements such as the drop-in spool arms, pre-focus exciter lamp, centralised oiling point and coarse thread lamp-base cap have been retained. The lens on the new machine is a T.T.H. 2in. f/1.6 Supertal, coated. On test it gave excellent definition, with very little flare, yielding really crisp black shadows.

The Bell & Howell projector was designed to give a very high light output, but this was obtained in part by the use of an intermittent movement with a very quick pull-down (only

about one-ninth of the total picture cycle) which tends to make the mechanism just a little noisy. We must in fairness add that we have never found the noise troublesome—in any case, the machine is blimped—and certainly the outstanding light output is a great virtue.

We projected our standard 36in. wide picture and then measured the light output with no film in the gate: average illumination was 41 foot candles which corresponds to the standard 10-foot lambert screen brightness on a 5ft. 3in. wide matt white screen, or an 8ft. 7in. wide silver screen, or a 10ft. 6in. wide glass beaded screen. Of course, very much larger pictures can be projected if a lower screen brightness is accepted.

The 622 follows the original American design very closely.



As seen above, the 622's outward appearance favours the modern two-tone leatherette finish. Right, a close-up of the film path. The sapphires are on the guides, and on the upper claw.

Owners of earlier G.B. models will soon be at home, as the 622's controls are similar to its predecessors. But note the vertical fins, said to give more efficient cooling.

The switches are so positioned that down="off" and the mains input is for 110 volts—a circumstance brought about by the unusually high efficiency in this optical system of the 110 volt 750 watt lamp. A step-down transformer is provided for higher A.C. voltages. The projector can be run on D.C. mains with a special convertor unit for the amplifier and resistance for the lamp, etc.

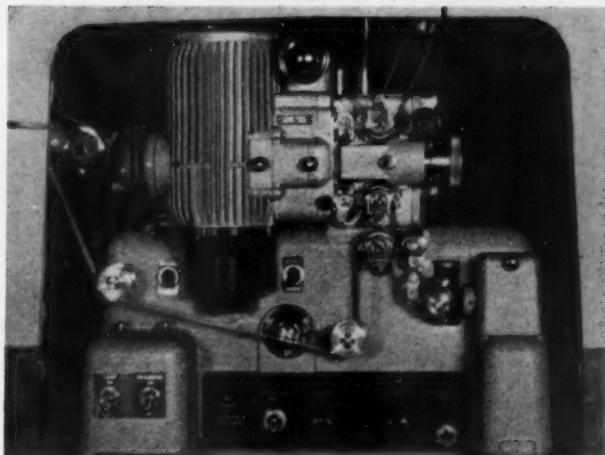
### Framing

There can be no serious criticism of a machine such as this which has been developed over some 20 years. The only points on which minor criticism could be advanced are common to all models: the framing is of the non-optical type (so the picture moves bodily up and down as the rack is adjusted), and a lamp with badly spaced filament coils is liable to give a slight pattern of the coils on the screen. But this latter point—apparently the result of the highly efficient optical layout—is unimportant in actual projection. A further very slight criticism of the recent models, including the 622, is that the door catches are rather strong, and opening the door tends to shake the picture on the screen.

Performance of the Model 622? Outstanding! We have already paid tribute to the light efficiency, and the sound also reaches a high standard. (A new type of 12in. speaker is fitted in the Standard model which we tested, while the Compact single case model incorporates a small speaker on a removable panel.) A full range of accessories is available and—should it ever be needed—an efficient servicing organisation. We recommend the 622 without any hesitation. Price: standard model, £235; single case Compact model, £208; transformer, £14.

### 8mm. Projector Survey

We regret an incorrect entry in the list of 8mm. projectors in last month's issue. The Eumig P.26 projector uses 110v. 500w. lamps only, not 250w. and 300w., and has a built-in resistance. Lens is f/1.6.



## Equipment Round-up

Potted reviews of the equipment tested last year. Full reports are in the month's issue shown after the name of each item.

### CAMERAS

**CHRISTEN 8mm. (October).** Although there were certain defects on the model sent for test, this camera is well balanced and comfortable to hold steadily. It takes double-8 film, is fitted with a 12.5mm. focusing f/1.9 lens in standard screw mount and has variable speeds from 12 to 32 f.p.s. and single-picture device.

Viewfinder is of the direct type and there is no parallax adjustment. The finder axis is correct and on the A.C.W. test a title on 9in. by 7in. card at 24 inches from the camera film plane was centred by sighting through the viewfinder on to a point 1 1/2in. above and 1/2in. to the right of the title centre; the result was well centred on the screen.

Price, incl. P.T., £45.

**GEVA 8 CARENA (June).** Stylish in looks and performance, this Gevaert camera takes standard 8mm. double-run film, shoots at 8, 16, 24, 32 f.p.s., but not at intermediate speeds, and has a single picture device. The f/1.9 fixed focus lens gives crisp, pin-sharp quality at all apertures, which are selected by click stops. Instead of an iris there is a moving plate pierced with holes.

This is a camera full of gadgets of which the inclusion of two built-in filters is a feature. They are a yellow x2 and an orange x4, hinged below the lens from where they can be selected and swung into position.

Another unconventional feature is the position of the frame-line. It comes not at the sprocket-hole centres but at their extremes. This has the advantage that, when splicing, the mixing of adjacent frames at the splice is reduced to a minimum.

Price, £54 6s. 6d.

**PAILLARD BOLEX H 16mm. and 8mm. (December).** Latest models of this proved camera offer every refinement, among them a setting handle

which obviates old method of turning the turret by means of the lenses themselves.

The tested model was fitted with three Kern Paillard lenses, a wide angle, 16mm. f/1.8 Switar, focusing 8in. to infinity, a standard, 25mm. f/1.4 Switar focusing 1 1/2ft. to infinity, and a telephoto, 50mm. f/1.4 Switar, focusing 3ft. to infinity. They possessed the admirable quality of giving apparently identical exposure at the same aperture. Any speed can be set between 8 and 64 frames per sec., but the actual minimum speed on the test model was 10 frames and not 8 as marked on the speed knob.

Prices: the H16, camera alone, costs £155 0s. 6d.; with carrying case, eye-level focuser and the three Kern lenses described above, £349. The H8 with Switar f/1.5 costs £190 16s. 0d. and a 36mm. telephoto lens, £33 2s. 6d.

**PATHE NATIONAL II 9.5mm. (November).** Characteristically neat, takes standard H type charger. Body and lid are of very solid die-castings, weight 2 1/2 lb. The single-blade reciprocating type shutter gives slightly extra exposure at the bottom of the subject. Film steadiness is admirable.

Stops are to f/16, focusing from 1/2 metre to infinity. Single picture device, speed range 8-32 f.p.s. Lens is a bloomed, focusing, 20mm. f/1.9 S.O.M. Berthiot Cinor C. interchangeable but not of standard thread. Good crisp pictures were secured at all apertures.

Price, £55 13s. 0d.

### CAMERA ACCESSORIES

**BERTHIOT LENSES AND THE HYPER CINOR (July).** The arrival of Berthiot lenses and the Hyper Cinor attachment was a welcome one, the Hyper Cinor usefully opening up the wide angle field. The front elements of most of these lenses are screwed to



# Recognise Your Dealer?

With the increasing complexity of modern cine equipment, the dealer needs to be on his toes if he is to answer all your queries, so that factory visits and special demonstrations are becoming an accepted adjunct of good service. Latest news of Operation See How It Works comes from Cinex (British distributors of Bolex equipment) and Simplex Ampro Ltd. Cinex flew out fifty members of the staffs of photographic shops in two planes to Geneva and from there by train to Ste. Croix, in the Jura Mountains, to the Bolex works. Simplex Ampro arranged a week-end of demonstrations at a London hotel for the user as well as the trade—an audience of more than 100—and gave practical advice on the operation of Ampro projectors and accessories. Pictures below show Mr. Charles Fer of Cinex (with brief case) and some of the Bolex contingent, and Mr. H. E. Hartwell at an Ampro recording session.



receive the Hyper Cinor, which halves the effective focal length, thereby doubling the acceptance angle and giving the full wide angle effect. The No. 1 Hyper Cinor tested suits Berthiot lenses of focal length 12.5mm. as fitted to several 8mm. cameras, and gives the effect of a camera lens of focal length 64mm. = 1/4 in.

Price, £23.

**KERN SWITAR 5.5mm., f/1.8 lens (December).** A first-class lens for 8mm. Bolex cameras. At such a short focal length as 5.5mm. depth of field is remarkable. At full aperture, focus and exposure are maintained right to the frame corners and, in spite of the wide angle, there is no distortion of verticals. The focusing ring is calibrated from 5 inches to infinity.

Price, £55 13s. 0d.

**BERTHIOT PAN-CINOR LENS (September).** Designed to fit any 16mm. camera with standard type C lens mount, this f/2.8 zoom lens, with focal length variable from 20mm. to 60mm., is fitted with a coupled, parallax-corrected viewfinder.

The focusing scale is from 5 feet to infinity over a full turn. A lever four inches long operates the focal length setting, the scale being from 20mm. to 60mm. in 5mm. steps over an arc of almost 180 degrees. When essential it is possible to pull through the full range in two seconds, and a slow "tracking shot" lasting thirty seconds or so can be done evenly and with complete freedom from unsteadiness.

It takes less than a minute to assemble lens and finder to the camera.

Price, £170.

## PROJECTORS

**AMPRO 477 OP./MAG. RECORDING PROJECTOR (April).** Really exciting piece of equipment that can turn your home into a recording studio. It is possible to operate magnetic and optical sound heads simultaneously. Recording operations are carried out from a remote control unit with two input channels and projector stop/start switch. Apart from using the mixer controls, it is possible to combine music and commentary by recording all the music first, then, after rewinding and removing the film from its path through the erase head, switching over to "record" each time before speaking. Recording bias automatically reduces the level of the music to the correct below-speech background level.

A 750 or 1,000 watt 115 volt standard pre-focus lamp may be used and a new optical condenser system, using coated lenses and a rhodium plated rear reflector, together with a redesigned 2in. f/1.6 coated projection lens, provide high level of screen illumination. Mains transformer for the complete apparatus is 1,250 watt 50/60 cycle.

Price: £429 10s., travelling cases £6 16s. extra. Conversion outfit for the Stylist Major projector is also available.

**AMPRO STYLIST EDUCATIONAL 16 mm. (May).** A remarkably lightweight model, constructed of light alloys and modern plastics, weighing 33 lb. There is no transformer, and 750 watt lamps are available from 210 to 250 volts, with coiled coil filaments of 1/4 in. x 1/4 in., as against 1/8 in. x 1/8 in.



on many 110 volt filaments. Screen illumination is excellent, averaging 24.6 foot candles on a 3ft. screen. No reverse or still device. Amplifier has 8 watt output, and the 8in. speaker is housed in the carrying case. A real contribution to the weight reduction problem.

Price, £180.

**DRALOWID III/8 PORTA (Jan.).** Sprocketless feed, unusual indirect optical system; projector is run inside its carrying case, which blimps the already quiet-running motor. Size of reel limited to maximum of 200ft. Lamp is a Philips type 7073-U/85, 15 volts 60 watts and, on a 3ft. screen, measuring from the inner standard points, the illumination average is 2½ foot candles, with satisfactory evenness—a good performance. The lens is an f/1.4 coated Dralator III of 22mm., giving a slightly larger picture than the usual 1in. lens.

Price, £29 10s.

**DURNOS (March).** Sturdy British S.O.F. machine which runs at 24 f.p.s. only. The lamp is 115 volts 750 watts and, with a three foot picture, light output averaged 14 foot candles. Motor is of induction type, directly coupled to the mechanism, and has no brushes or commutator. With a 9in. speaker, sound was clear and distinct.

Price, £175.

**EUMIG P25 (February).** This 16mm. model, soundly designed and well made is remarkably quiet running and gives a notably steady picture, both forward and reverse, from 8 to 24 f.p.s.

The lamp circuit is quite separate from the motor; the model tested used a 500 watt 110 volt lamp. Screen brightness is satisfactory and extreme edge brightness is about 60 per cent of that at the centre. Stills are obtained by disengaging drive. Capacity is 400ft. but an extra arm to take 800ft. spools is available.

Price, any gauge, £59 10s. 0d. Resistance, £4 18s. 0d. extra. Carrying case, £5.

**G.B. BELL HOWELL 630 STRIPE PROJECTOR (July).** Incorporating all the well-tried features of the earlier models 621 and 601, the new G.B. 630 also records on, and reproduces from, magnetic sound stripe.

It records and replays all three types of magnetic track, and recordings made at 24 or 16 f.p.s., full or half-stripe are almost indistinguishable.

For the test, one piece of 20-year-old film was edge striped by Zonal Film Facilities and very good results were obtained. An outstanding feature of the machine is that it can be changed from optical to magnetic reproduction in a moment simply by turning a switch.

Perfect reverse running enables quick checks, and easy erasing and re-recording of as little as one word, with safeguards against accidental erasure. Two input jack sockets are provided for disc and microphone.

Price: projector, microphone, 12in. loudspeaker, mains transformer, connecting leads, £352 (double perforations), £340 (single).

**NORIS 8mm. (October).** Thoroughly well made, with a number of useful

refinements, and designed for a lamp of the exact mains voltage, the makers recommending a 500 watt lamp on 100 to 125 volt mains, or a 400 watt lamp on 200 to 250 volts.

Tests show that light output with the 400 watt 220 volt lamp on 220 volts corresponds to the standard brightness of 10 foot lamberts on a 17in. wide white matt screen, a 24in. silver screen and a 30in. beaded screen, thus fully capable of giving standard screen illumination under the conditions of home use.

Most of the mechanism is easily accessible by removing the offside cover: a relatively large blower fan ensures good cooling of the lamp. An unusual point is that both halves of the gate can be taken out for inspection and cleaning.

The Plankar 25mm. f/1.6 lens is not readily interchangeable although the makers list another lens of 20mm. Reels up to 400ft. can be taken.

Price, £37 16s. 0d., incl. fibre carrying case.

**PATHE MARIIGNON MAG. STRIPE, 9.5mm. (Dec.).** Remarkably cheap and built solely to handle 9.5mm. stripe at 16 f.p.s.—no reproduction from optical tracks, no clutch, no reverse drive, no power rewind. But it records and reproduces both music and speech with conspicuous success. The amplifier is housed as a separate unit, and recording conditions are made easier by the exceptional silence of the motor despite the absence of a blimp.

Price, £190.

## PROJECTOR ACCESSORIES

**BERTHIOT CINOR PROJECTION LENS (July).** Typical of the Cinor Projection range, the lens sent for test was for 8mm. projectors, focal length 25mm., aperture f/1.5. The assembly can be unscrewed facilitating removal of dust. The lens arrangement is a typical achromatic pair, the four glass/air surfaces being bloomed. Performance is up to the best standards. Price, £13 10s. 0d.

The Cinor Projection Lens P, a series used for 35mm. cinema installations, gives an excellent performance. The one tested was of 70mm. focal length, aperture f/1.8, in a standard 2in. diameter chromium-plated barrel mount, suiting a lantern and covering 35mm. transparencies. Price, £29.

## VIEWS, SPLICERS, AND REWINDERS

**RIGBY PREMIER DE-LUXE SPlicer (August).** Tested by George H. Sewell who described it as "the most economical solution to the problem of precision splicing of 16mm. film that I have seen." Spring-steel blade is used for scraping.

Price, £12 12s. 0d. Scraper for fitting to existing De-Luxe joiners, £6 6s. 0d.

**RIGBY PREMIER REWINDER (August).** With a ratio of gearing 3:1, this re-winder handles up to 14in. diameter spools of 2,000ft. capacity. Standard model handles 8mm. and 16mm., and the Universal takes 16mm., 9.5mm. and 8mm.

Prices: Standard £5 5s. 0d. (With only one end geared and one auxiliary £4 4s. 0d.); Universal £6 10s. 0d. (£4 19s. 0d.).

## MISCELLANEOUS

**AVO UNIVERSAL METER (September).** A thoroughly sound and accurate meter, providing for both incident light and reflected light readings. It measures brightnesses down to one-eighth candle per sq. ft. and it is possible to extend the top range up to 2,000 candles per sq. ft. Acceptance angle is relatively narrow, a particularly useful point for the cine worker since a normal cine camera lens has a much narrower field of view than the average still camera lens.

Price, £7 19s. 6d. (including ever-ready case).

**BOOSEY AND HAWKES TAPE RECORDER (August).** Weighing only 12lb. and carried slung from the shoulder, this smart looking machine can be taken on location to record natural sounds with most satisfying results. There are five models; the one tested was the Reporter De-Luxe with a tape speed of 7½ in. per second. Recording and playback amplifier is powered from two B101 67½ volt H.T. batteries (average life 100 hrs.) and two U2 1½ volt L.T. batteries (average life 10 hrs.). The tape is driven by a clockwork motor which, at one winding, will drive the tape for 8 minutes and can be rewind while the Reporter is running.

No erasure head is provided. The uncorrected playback response, combined with the small loudspeaker, make it necessary to use a mains set for good reproduction. But it opens up an entrancing field in amateur movie-making.

Prices: Standard model, £55; De-Luxe, £59.

**CLARKE AND SMITH WEARITE RECORDER (Nov.).** Incorporating the Wearite tape deck, encased in oak, and weighing 46 lb., this British tape recorder is built to stand wear and tear. Recording level is aided by a magic eye indicator, the tape runs at either 7½ or 3½ inches p.s., and synchronisation is reasonably well maintained on playback. The set is A.C. only and has an output of 5 watts. A jack is provided for a 15 ohm external speaker, allowing a standard 12in. 16mm. projector speaker to be plugged in.

Price, £88.

**HAYNORETTE EDITOR (August).** Available in 8mm., 9.5mm. and 16mm., this is a simple and neatly designed viewer which throws a picture by rear projection on to its built-in 2 x 1½ in. ground glass screen. It is best screwed down between the arms of a re-winder and can be used on 200 to 250 volts A.C. only. Film wear is minimised as the film rises slightly above the aperture plate when in motion.

Price, £12 17s. 6d. (all sizes).

**KERN PAILLARD BOLEX STEREO EQUIPMENT (February).** Camera: The Bolex H16 camera can be fitted with the stereo twin-lens in a matter of two minutes, the only other adjustment being to remove the multifocal viewfinder and re-securing it on a spacing bracket provided.

The lenses are fixed focus and can be stopped from f/2.8 to f/22. Supplementary lenses are supplied,

operated by rotating a milled knob below the lens hoods allowing for close-ups at 2ft.

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**RIGBY JUNIOR TROLLEY STAND (August).** This collapsible metal projector stand is 4ft. 3in. high with a top platform 21in. by 30in. and runs on ball bearing castors. Under test it was completely stable. It readily folds flat.

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## News from the Societies

Reports received by the 19th of each month will appear in the following issue  
Club stills are always welcome. (Address on page 945.)

### Spotlight

The spotlight is beamed in two directions this month: first to a club that achieved what seemed to them, at one stage, to be the near impossible; then to one whose activities have been making headlines for twenty-one years.

**Rochdale and District C.S.'s** story begins with a special show they gave to Rochdale County Borough Council, of their colour film of the local Coronation celebrations. As a direct result of this success the Council asked the society to make a film record of the visit to Rochdale of the Queen and the Duke of Edinburgh.

The visit was to take place between 4.45 and 5.15 p.m.—sundown—and members felt that filming would be a hazardous undertaking. However, the society had the fullest co-operation from official quarters and on the day, six cameras covered the Royal route at eight points but, before the Royal cars arrived, rain had begun to fall heavily, there had been a delay of nearly half an hour, and darkness had come. There was no lighting other than street lighting. But the society got the pictures—the only full record of the Royal visit. The B.B.C. Film Unit (they point out) did not arrive, "and the newswire cameraman gave up hope and concentrated on one shot only."

The Kodak Super XX film used received no special treatment beyond the normal compensated processing. Exposures were made at normal speed, at f/1.4 and f/1.9 when "meters would not even register the small amount of lighting. And yet shots of the Royal cars approaching along the roadway, lit by sodium lighting only, are full of detail."

Other recent activities include the screening of the Ten Best, extra seating being needed on the first night and another large audience attending on the second night. Such substantial public interest has given added impetus to the preparation of new headquarters which are now in use though not completed. (Sec., D. S. Woolfenden, 14 Manchester Road, Rochdale, Lancs.)

**Planet F.S.'s** story began in 1933, and there were many telegrams of greeting and congratulations when the Society's 21st anniversary film shows were held. During the interval Mr.

George Sewell, President of the I.A.C. congratulated the society on its enviable record and on the significant contribution it has made to British amateur cinematography.

Most of the films exhibited were recent Planet productions; Pat Flower's colourful *Nigerian Journey* started the programme, followed by *Welcome Home*, a first attempt at synchronised sound whose chief quality was its technical competence, *All Sorts Ballet* and *House of Cards*, single-frame stop-motion by Jack Barton, and *The Planet*, an excursion into astronomic-science. Planet's most recent production, *Busy Line*, a mixture of familiar ingredients—comic barber, bookmaker, burglars, bath-room scenes and telephone kiosks—completed the programme with the Southgate Coronation film, a distinguished production, made for the Borough Council with professional assistance. (Sec., Mr. H. W. Denton, 215 Chase Road, Southgate, N.14.)

### On the Way

**Grosvenor F.P. (Bath)** have ambitious plans for model work and montage in their projected production for 1955. A story is being built around what might happen if the long extinct volcanic formation in and around Bath were suddenly activated by an earth fault, due to the famous waters being trapped. Wisely, a test sequence is to be shot before members commit themselves to this subject.

All tickets were sold in advance for the premiere of *Speak No Evil*, presented for two nights at the Pump Room. Newcomer, Mollie London, won the Lena Horne Trophy for the best performance. The judges rated her acting as "brilliantly outstanding". The colour *Sauce for ye Goose* was well received and *News of the Year*, a reel of popular local events, is to become an annual feature. A New Year social has been planned but the proposed amateur film festival has been cancelled through lack of support. (New Secretary, David Lane, Grosvenor, 1 New Villas, Lyncombe Vale, Bath.)

**Liverpool A.P.A.C.G.** are to make the same film twice, once on 8mm. and again on 16mm. It will run for eight minutes. One of the three treatments in the club's recent script competition is to be used by both



Picked out for an outstanding performance, beginner Mollie London receives the Lena Horne Trophy from David Lane, Director of Grosvenor Film Productions, Bath, for her acting in *Speak No Evil*. The Trophy is named after the Hollywood star who is the Society's Patron.

units. Comparing results should be instructive. In the Group's Ten Best presentation, *While the Earth Remains* pleased everybody, Agib and Agab gained praise for its experimental technique but nothing else, and Liverpool University F.U. members who were present heard little praise for *The Story of Panto Week*. (Sec., Miss W. Lusk, 34 Linnet Lane, Liverpool 17.)

**Surbiton Film Players** are scripting a fantasy *Malice of Time* in sound and colour which will include ballet sequences. Shooting of *Suburban Saraband* is almost finished though editing and dubbing are likely to carry over into the New Year. The short colour travel film, *Route to Rome*, has been completed. (Sec., Mr. C. Beckett, 53 Cranes Park Avenue, Surbiton, Surrey.)

**Streatham A.C.S.** are now selecting locations for their newly scripted production depicting life in Streatham. In addition to production membership, associate membership is being offered at 5s. a year and lectures, visits and film shows have been planned, starting with the screening of films from the American Embassy this month. Enthusiasts interested in any gauge should apply to the Sec., Mr. G. E. Pearson, 43 Buckleigh Road, Streatham.

**Vanguard F.U.** have had two scripts submitted for consideration, and have decided to film *Thirty Days Hath September*. The story is described as concerning "an everyday occurrence with both dramatic and humorous situations." The club's Chairman, Victor (Letter to my Son) Atlas, will direct the production. New members are needed, preferably technically minded and with some filming experience. (Sec., Mr. John D. Price, 93 Geldeston Road, London, E.5.)

### In Production

**Ardleigh House C.G. (Hornchurch)** have asked for the loan of the local council chamber to save building a court-room set for *Close the*

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**Right Eye**, on which shooting is proceeding rapidly. While the council decision is pending, members are working on other sets and, with everybody fully employed, new members are sought by the Sec., Mrs. K. M. Gillham, 2 Parkstone Avenue, Hornchurch, Essex.

**Croydon C.C.** is preparing for locations at the 14th century Whitgift Hospital of the Holy Trinity for its 16mm. *Croydon and the Archbishops*. Considerable lighting equipment is needed as most of the scenes will be interiors. Astral C.C. members visited the Club and members are planning an early return visit. Other fixtures include a visit to Sutton and District C.C., a tour of the projection equipment of a West End cinema, and the screening of *Metropolis*. A recent visitor was Mr. T. E. Terrell who screened some Walthamstow C.S. films ranging from early attempts to a recent Kodachrome production. A projection booth is to be built. New members welcome. (Publicity Officer, Mr. H. J. Page, 95 Addiscombe Court Road, East Croydon, Surrey.)

**Galilee F.U.** Tolworth hope to have completed their first synchronised sound film in time for a premiere on 15th Dec. However, neighbouring clubs had been slyly enquiring in which year's December the film will be shown, since, they assert, shooting was completed without the problem of recording sound being solved. But the backroom boys constructed a complicated piece of apparatus and club members thereafter showed the characteristic faith of amateur film makers. (Sec., Mr. E. A. Stewart, 57 Southwood Drive, Tolworth, Surrey.)

**Grasshopper Group (Walton-on-Thames)** have completed and line-tested the animation for the first section of their comedy cartoon, *The Battle of Wangapore*. Shooting in colour will start early in the New Year. (Sec., Mr. J. Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey.)

**Centurion F.U. (South Harrow)** have been approached by the local council to produce a 16mm. sound film on road safety. Script has been submitted and shooting has begun, using, for the first time, a Bell Howell 70DL. About 200 people attended their last monthly show when three club films were screened with the Pathscope prizewinner, *Fair's Fair*. It was the most successful show yet, and served as an excuse for organising a special party for members. (Sec., Miss S. Reynolds, 126 Eastcote Lane, South Harrow, Middx.)

**Kingsway F.U.** are working with King's College London Union Society on a 200ft. 16mm. comedy, *What Maidens Loathe*. With *Inner Circle* finished, more effort is going into *Broken Venue*, though early completion is not expected. The Unit's Paris associates report that their light-hearted documentary has been transformed into a comedy with a documentary background. (Sec., Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx.)

**Ray A.C.G. (Cheshire)** are to shoot a few retakes and several additional shots for their current productions. Programme of colour slides was given recently by a member of Altrincham P.S., providing an object lesson in composition and quality. (Sec. Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

## Work Completed

**Doncaster C.G.'s** film, *The Elmfield Story* was enthusiastically received by the capacity audience at Elmfield House, and it is now hoped to embark on another production. (Sec., Mr. W. H. Heyes, 18 Sandall Rise, Wheatley Hills, Doncaster.)

**Plymouth A.C.S.** have completed their 16mm. thriller, *Espionage*, shot largely in the streets of Plymouth. The cast has now been selected for the next film, *Time Machine*, again to be shot in the streets and on the sea front. The Lord Mayor of Plymouth was among the 200 people who attended the last public show and saw five of the Society's own films, including *Pools Paradise* and the 700ft. sound stripe *Elizabethan Plymouth*. Pax, Victor Greyline and Bell Howell 603 projectors were used with a 12 x 9ft. screen. (Publicity Member, Mr. F. A. J. Armstrong, 5 Crescent Avenue, The Hoe, Plymouth.)

**Sevenoaks C.S.** had two premieres in one month. First was of a film taken in Kenya by Capt. C. W. R. Knight, which included actual shots of operations against Mau Mau. Capt. Knight also brought his famous golden eagle, Mr. Ramshaw, and, a week after this show, set off, with his colour film for a lecture tour of the U.S.A. Second was the first public screening of the Society's own production *Winner Take All* and, with relief, the members report that all the laughs came in the right places. The packed house was also appreciative of *Sevenoaks Scrap Book*, compounded of members' films over the last seventeen years and ending with shots taken the previous Saturday.

Work has started on a new comedy, the greater part of which will be shot indoors. Many tips were picked up for newswire work when Mr. W. E. McConville, News Editor of Pathe News, came to the Nov. meeting and illustrated his talk with 16mm. excerpts from news reels. (Progr. Sec., G. M. Ascoli, Rose Cottage, Riverhead, Nr. Sevenoaks, Kent.)

## Notes and News

**Blackpool A.C.C.** members recently enjoyed some 8mm. colour films shot by an ex-resident of Blackpool during several years in Canada and America. The social season began with an open night which included a film show and a buffet. (Sec., Mr. H. Lockwood, 134 Victoria Road, Cleveleys, Blackpool.)

**Halesowen C.C.** enjoyed a notable success with the Ten Best. All tickets were sold three weeks before the show and many people were turned away on the night. The Mayor and Mayoress attended with several councillors and the club's first production, *This Our Town*, was also screened. Projection was by Birmingham Commercial Films Ltd. Best received of the Ten Best were *Headline*, *Two's Company* and *While the Earth Remaineth*. (Sec., Mr. T. Farmer, 76 Stourbridge Road, Halesowen, Birmingham.)

**Hammersmith C.C.** has moved to a new clubroom at Westcott Lodge, Hammersmith, and is enjoying a steadily increasing membership. "Mutual arrangements" have been made with Hammersmith Film Society to increase the scope of both groups. New members invited by the

Sec., Mr. T. P. Honnor, 22 Shepherds Bush Road, W.6.

**Australian 9.5 M.C.'s** main production feature is based on O. Henry's *The Cop and the Anthem*. Membership is now 26, plus families, and a popular activity is a monthly picnic outing to beauty spots where short films are shot from scripts. The club reports good sound sync, with a Technicorda tape recorder, which is equipped with a flexible drive that runs off the driving knob of a Gem projector. (Sec., Mr. R. T. Tidyman, 8 Barclay Street, Waverley, Sydney, Australia.)

**Edinburgh C.S.** came right before the public eye when they ran two stalls and a cinema at the Hobbies Exhibition at the Waverley Market. Exhibition attendance was estimated at 45,000 and crowds went to the miniature studio set up at one of the Society's stalls. During the exhibition, members made four films while the public watched and these are being entered in Federation *Let's Make a Film* competition. On the other stall equipment was displayed, advice given and prospective members sought. In the cinema, a film was shown about the Westerlea School for the treatment of children with cerebral palsy. Proceeds of the exhibition were devoted to this object and members believe that the extra stimulus of the film, which they made themselves, probably helped towards the excellent financial results. (Sec., Mr. W. S. Dobson, 20 Barnshot Rd., Edinburgh 13.)

**Centre F.U. (Richmond, Surrey)** gave a highly successful showing of the Ten Best recently. Further work has been done on their current 16mm. production and their winter programme of lectures, film shows, discussions, etc., is in full swing. New members, interested in any gauge, with or without equipment, should contact the Secretary, Miss Patricia Green, 43 Deanhill Court, East Sheen, S.W.14.

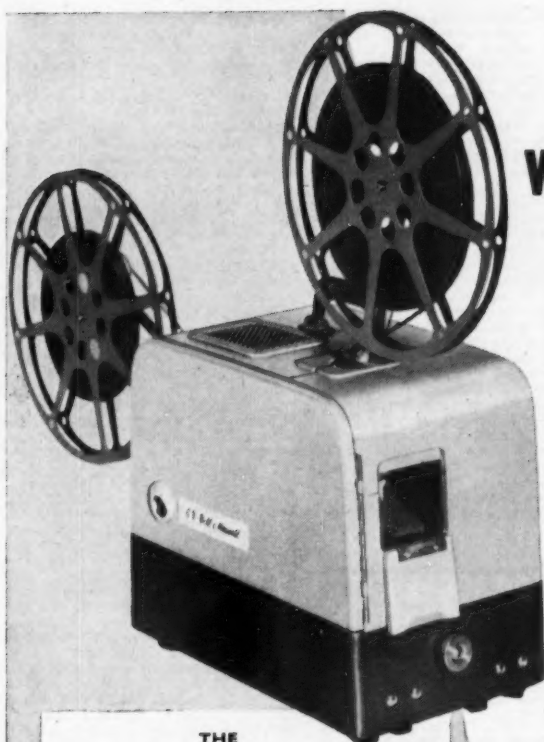
**Erimus Research G. (Middlesbrough)** used both 16mm. and 9.5mm. cameras for the Remembrance Day service. A camera fault prevented completion of the 9.5mm. record but the 16mm. sequence may be included in the Group's Middlesbrough film. A ladies' night programme of South African films was held recently, and a lecture on trick photography has been given by the Chairman, Mr. A. Graham. (Publicity Sec., Mr. K. M. Garrett, 112 Acklam Road, Middlesbrough, Yorks.)

**Wallasey A.C.C.** have had visits from Stratford-on-Avon F.S. and St. James F.S. (Southport) both of whom presented programmes of their own films. (Sec., Miss Kay Barlow, 19 Elgin Drive, Wallasey, Cheshire.)

**Canterbury A.C.S.F.U.** found the American A.C.L. Top of the Ten very much to their liking, voting *Duck Soap* as the outstanding production. A 630 mag./op. projector was loaned at short notice by G.B. For the A.C.W. Ten Best, the Unit used their three-way gramophone for the first time, and also a G.B. 609 arc. The local Press were given a preview before the show. (Chairman, Mr. A. L. Field, Long Ashton, Bennells Ave., Tankerton, Kent.)

**Huddersfield C.C.** reaped the benefit of the eighteen years experience of Mr. S. R. Fell, of Pontefract. He illustrated his progress as a cinematographer by reaching back to





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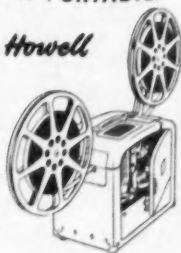
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"baby on the lawn" days, followed by a brave exposure of failings in the stage when, in common with most amateurs, he concentrated too much on technical tricks. His later films included a tour of the Yorkshire dales (16mm. Kodachrome), Princess Margaret's visit to Leeds, Castleford's Coronation Pageant and a day at Pontefract races. At a later show, Mr. Stephen Fielding, recently home from National Service, gave members a colourful picture of a naval officer's life afloat. (Sec., Mr. N. Ashton, 148 Woodside Road, Crosland Moon, Huddersfield.)

Newcastle A.C.A. have brought their competition rules into line with current practice by permitting sound and commentary, either recorded or live, and the inclusion of commercially produced titles. Popularity of the Federation programmes has brought hopes that more of these will be compiled. (Sec., Mr. G. Cummin, 143 Bayswater Road, Newcastle-upon-Tyne.)

Galleon F.U. enthusiastically received Ace Movies' *The Miracle* and also saw rushes of their own production *Shoot*. New Sec. is Mr. P. J. Kiff, 368 Court Lane, Erdington, Birmingham 23.

Cheam C.C.'s third annual film show in November led to an almost complete sell-out of tickets. A projection box and proscenium were built and the show included five films made by members—*The Secret* (9.5 mm.), *There is no War* (8mm.), *Looking at Animals* (16mm.), *Members Playtime* (16mm., col.), and *Paris Visit* (16mm., col.). A club crest has been designed. Present membership is 25, and more are wanted by the Sec., Miss Joan Mears, 44 Kingsdown Road, Cheam, Surrey.

Kingston and District C.C.'s A.G.M. produced important changes, Mr. P. Hoegaerts taking over from the retiring chairman, Mr. J. W. Mitchell, and Mr. J. Daborn becoming Vice-Chairman. Mr. George Sewell continues as President. A recent programme of international sound films included one from the U.S. Navy Department on 35mm. camerawork. Hounslow and Wimbledon members paid a joint visit recently and brought Wimbledon's new production, *Dr. Di Emma*, and a Hounslow film on North Sea fishing. (Sec., Miss M. E. Turner, 8 Meadowside, Walton-on-Thames.)

Johannesburg P & C.S. has had the not unusual experience of finding

a beginner turn in the best 8mm. job, with remarkably good exposures, although no exposure meter was used. Nearly 200 were at the screening of club competition films. (Sec., Mr. Frank G. Abernethy, P.O. Box 7024, Johannesburg, S. Africa.)

Melbourne 8mm. M.C., troubled by a shortage of members' films, have compiled a roster demanding their production and reminding members of their obligation to be "genuine 8mm. filmers." (Sec., Mr. M. Murphy, 4 Rowell Av., Camberwell, Victoria, Australia.)

Tower A.C.P.U. (Chelsea), who will shortly move into new quarters, report themselves in dire need of members. (Sec., Mr. M. Goodrich, 32 Fanshaw Road, S.W.10.)

## Forthcoming Shows

Blackpool A.C.C. announce the formation of a film appreciation group. Each programme will include "a selection of the world's finest films and films of historic importance in the development of the cinema", but their odd choice for the opening season includes *Rio Rita*, *Two Girls and a Sailor* and *Bathing Beauty*. Blackpool, of all places, should not be short of opportunities for seeing popular films of this kind. Shows are held monthly on Saturday evenings at the clubroom. Details may be obtained from the Secretary, Mr. H. Lockwood, 134 Victoria Road, Cleveleys, Blackpool.

Edinburgh C.S. are to screen *Cabinet of Dr. Calgari* and *Flaherty's Man of Arran*. There will also be offerings of other professional and amateur films, talks, displays and, of course, the annual dinner and dance on 11th February. Meetings are held each Friday, usually at 23 Fettes Row. (Sec., Mr. W. S. Dobson, 20 Barnshot Road, Edinburgh 13.)

Newcastle A.C.A. are using Newcastle News Theatre for their public show of I.A.C. winners and members' work, on 26th, 27th and 28th Jan. Tickets, 2s., from the Sec., Mr. G. Cummin, 143 Bayswater Road, Newcastle-upon-Tyne.)

Boltingbroke C.C. (Clapham) will hold a festival of post-war and pre-war prizewinning amateur films on 18th Jan. at 122 North Side, Clapham Common, S.W.11. A special invitation is being extended to all enthusiasts in the area, whether they are club members or not. Tickets (1s. 6d., incl. refreshments) from the Sec., Mr. N. Edwards, 20 Patten Rd., Wandsworth Common, London, S.W.18.

## New Clubs

Hamilton C.C. Mr. D. C. Bottle writes: "I was working in Bury St. Edmunds in September. A friend gave me a copy of the September issue of *A.C.W.* After reading it I got myself a second-hand Pathe Ace and Pathe Pat—and formed a cine club with seven enthusiastic friends." Easy, isn't it? Other addicts should write to Mr. Bottle at 16 Hamilton Road, West Norwood, S.E.27.

Any offers? Bexley F.U. wish to contact an owner of a magnetic recording projector with whom they would like to co-operate in making a synchronised sound on tape-optical recording, in the London area, if possible. Write to the Secretary, K. J. Ryder, 61 Sandringham Drive, Welling, Kent.

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## HONEST FACTS

(Continued from page 977)

great interest that I went along to their presentation of this year's Ten Best at the local church hall.

Which lands me in a predicament, for it was a pretty deadly performance. I do not feel disposed to itemise all the shortcomings of the technical presentation; indeed, if the Federation show was "rather mediocre", I am at a loss for words. So let me compromise by saying that the hall was really rather dreary with a couldn't care less air that was not wholly due to the smell of stale dinners; that advice such as tendered in my diary entry for 8th October (above) clearly would not have come amiss on this occasion.

Let me continue that the sound track for *Story of Panto Week* was unintelligible; that nobody seemed to know who would work the curtains next; that some gratuitous information during the interval was out of place; that leaders and trailers should be whirled but not seen; that thirty-three minutes—speech or no speech—is too long for an interval; that if anyone wants a detailed, constructive criticism of the first half of this show they should send a stamped, addressed envelope; that when the lady brightly said, "Hands up anyone who hasn't had tea", I left.

Frankly the only enjoyable part of the evening was meeting Mr. Conroy himself. For two years now, I have wondered just how, with his experience, he would have tackled a Ten Best show. Those chaps over at St. James-at-Bow must be pretty hot stuff, I thought. About time somebody else took over and showed the old hands how to do it. There's plenty of room for improvement, heaven knows.

But not yet, Mr. Conroy, not just yet.

## OLD NEW YEAR CUSTOM

(Continued from page 954)

Lights was saying in a dead sort of voice: "You turn it anti-clockwise to undo it. Anti-clockwise is the opposite direction to that of a clock's hands."

"Inwards," said one of our wits.

"If you want to help," said Lights to him, "the best thing you can do is go away. The rest of you lubbers take a few of those cable connectors and see they are a snug fit." He had recently cut and titled his hundred feet of colour, *Norfolk Broads Holiday*, and it still affected his conversation.

However, the Art Bloke's Ass. broke in with, "What do I do now?" He had the cap off the holder and was peering at the small brass screws that were revealed.

"Give the cable a gentle tug to see if the wires are firmly anchored in the plug," said Lights.

The Assistant convulsively pulled at plug and cable.

(Continued on page 992)

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Pathe Pat S/H 9.5mm.	£10 0 0
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"Steady!" said Lights, but he was too late. The cable parted from the plug with a jerk that nearly dislocated the Assistant's shoulders. "Give it to me," said Lights grimly, and he took the bared cable.

We were interested to see one of his minions trying the other end in the distribution box.

"You needn't leer," said Lights, "there's no power on." But there was, and he hastily relinquished his hold as a small puff of smoke came from a fuse on the 'Dis' box. However, before Lights could reveal his full grasp of naval language, a yelp from the Art Bloke's end of the room drew everyone's attention.

The Leading Actor appeared to have caught his arm in the collapsible screen and was appealing to the Art Bloke for immediate release. In his anxiety to reach him, the Art Bloke kicked over a bucket of water that he had been using to wash out his brushes.

The water cascaded over the floor saturating all the Electrician's flex, and in his efforts to switch off the current and save his flex at the same time, Lights occasioned considerable tumult. However, the shouting eventually died and the Actor was freed. People began to talk about going home.

Our Director surveyed the scene. He looked at the projector, now in a state of indecency; at the disconnected light fittings scattered about the floor; at the paw-marked screen.

He turned to our Treasurer. "As it is the New Year," he said, "can you come in on Saturday afternoon and help me overhaul the equipment?"

### PROJECTOR DRILL

(Continued from page 949)

with a lamp-holder with about six inches of flex attached. This holds a neon bulb and I jab the bared ends of wire into any power point first to check that it is working.

Finally, check that the projector is working well before you pack it away. Use a short length of film spliced into a loop. Thread this up in the normal way then switch on with the room lights full on.

Watch particularly as the splice passes over the sprockets and through the gate. If it causes clatter at any of these points it indicates that the pressure roller or plate may require adjustment. You may be able to adjust a pressure roller yourself, but I would strongly advise leaving adjustment of the pressure pad to an expert. The setting is far more critical than you might think and can soon damage films if incorrectly set.

Finally, lace up a complete film and then, still with the lights on, see if the take-up is functioning correctly. If it is, there should be a gentle even pressure on the film as it comes away from the lower sprocket. There is no need to set up a screen because the lamp adjustment can be left until later. In any case, it is better to leave your lens still wrapped in tissue paper until next required for a show.

(Continued on page 994)

## THEODORE PYKE

### NEW EQUIPMENT

8mm. Noris, 100w., carrying case ...	£23	2	0
8mm. Specto 500 ...	£39	15	0
9.5mm. Noris, 100w., carrying case ...	£19	19	0
9.5mm. Specto, 30v., 100w. ...	£39	15	0
8mm. G.B. Bell & Howell 606H, universal mains model, 500 watt ...	£57	0	0
16mm. G.B. Bell & Howell 626 mains model sound projector, 750 watt ...	£205	0	0
Grundig Tape Recorder, TK819 ...	£99	15	0

### USED EQUIPMENT

8mm. Sportster, f/2.5 lens, variable speeds ...	£34	0	0
9.5mm. Pathe H, f/2.5 lens ...	£16	0	0
9.5mm. Dekko De-Luxe, f/1.9 Ross lens, variable speeds ...	£19	17	6
16mm. Victor model 5, fitted f/1.5 w.a. Dallmeyer, f/1.9 1in. Ross, f/3.8 3in. tele Xenar, fitted case ...	£81	0	0
16mm. Paillard Bolex H16, fitted Switar f/1.4 lens, eye level focuser ...	£130	0	0
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Yvar 16mm., f/2.8 ...	£19	0	0
Yvar 75mm., f/2.8 ...	£37	0	0
8/16mm. Dual Specto, 500 watt, demonstration model only ...	£50	0	0

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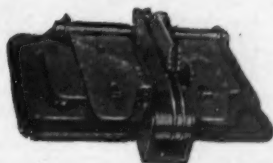


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That completes a really good cleaning session on the projector; it will probably be a once-a-year job. It will pay you to clear a table specially and cover it with a sheet of brown paper before starting, if only to keep the wife quiet about scratching the table top!

Put out half-a-dozen saucers on the far side to take the bits and pieces as they come away. If you remove a washer, be sure to leave it still on the screw that belongs to it. When removing a housing cover, for example, put each screw down in its relative position on the table. Immediately the cover is loose, replace the screws and washers before servicing the innerds. No need to drive the screws right home but you will find that it pays to keep each screw in its original hole throughout the life of a projector.

Always use several screwdrivers of varying sizes. Fit each blade to the screw first until you have found the best for the job. Any mechanic will look first to see if screw slots have been burred over for it is a sure indication of a ham handed repairer! Also, use a spanner, or shifting grips, for undoing every nut. No matter how careful you may be, a pair of pliers is bound to cause damage, if only to the paint work surrounding the nut. If you have the room available, use one table for stripping and assembling the projector, a second for the actual cleaning operations.

So now you have a clean projector, a thing of joy and beauty that would do credit to the soap ads! Next month I'll tell you how to use the projector to get the optimum performance from it. So you've got four weeks to carry out the cleaning job I have described. For a start, how about taking the instruction manual up to bed with you?

#### CLUB CO-OPERATION

South London clubs now have their own magazine, cryptically titled *S.C.N.* Produced by Streatham A.F.S., it seeks to promote co-operation among neighbouring groups. Contents of the first issue are restricted to a list of club programmes and reports, but it is expected that, with the formation of an editorial board, there will be a wider coverage. Those who have already agreed to use *S.C.N.* for exchanging ideas and programme details include Centre F.U. (Richmond), Croydon C.C., Galleon F.U. (Tolworth), Grasshopper Group (Walton-on-Thames), Kingston and Dist. C.C., Mitcham and Dist. C.S., Sutton and Dist. C.S. and Tower A.C.P.U. (Chelsea).

The Federation of Cinematograph Societies announces the closing date of its annual competition: 4th Mar., with awards as last year, including the Watkins cup for the best film made by a member of a society outside the Federation. Entry forms will be sent out to subscribers to the Federation's magazine, *Cineclub*, and will also be available from the Hon. Sec., 33 Pembroke Road, London, E.17 (stamped addressed envelope should be forwarded).

Juicy item from Melbourne 8 Movie Club's *Bulletin*: reporting excellent results with a Japanese wide angle lens, it adds that "prices are so low it seems a mistake has been made". Japanese telephoto and standard lenses are also available in Australia.

#### Grundig TK9

The price of the Grundig TK9 recorder was incorrectly quoted in Westminster Photographic Exchange's announcement last month. This single-speed model costs 65 gns., and there is a choice of two microphones at 4½ gns. and 6 gns.

## TAPE RECORDING

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<b>Reporter</b> —As recently reviewed in A.C.W. All battery and spring operated, you can "tape it" anywhere. Weight 12 lb. ....	£55 £11	14/1
<b>Grundig TK9</b> —With electrical push button and remote control ideal for those planning perfect sync. Playing time 1½ hours. Weight 28 lb. ....	65 gns. £13/13	17/6
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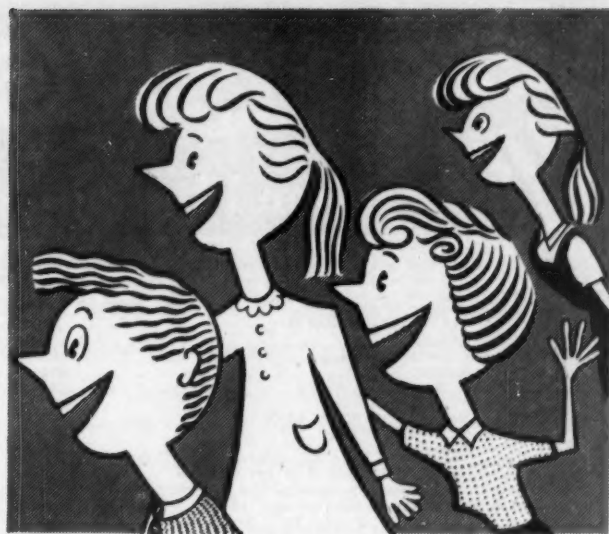
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Applications to Official Information Bureau, Room 126, Westover Road, Bournemouth.

Bournemouth Guide 6d. post free or folder and hotel list free from above address.



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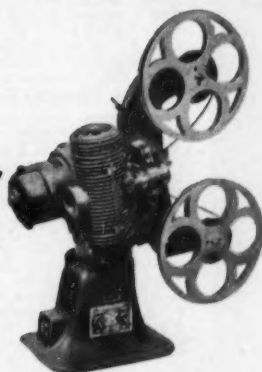
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8mm. Specto, 500 watt	£39 19 0		£4 0 0		£2 7 2
9/16mm. Specto Standard	£45 0 0		£4 10 0		£2 12 6
9/16mm. Specto, 500 watt	£56 0 0		£5 12 0		£3 6 5
8mm. Bell & Howell, A.C./D.C., 500 watt	£57 0 0		£5 14 0		£3 7 8
8/16mm. Specto, 500 watt	£60 0 0		£6 0 0		£3 11 3
8mm. Bolex M8R, 500 watt	£68 0 0		£6 16 0		£4 0 9

### 16mm. Sound Projectors

Ampro Educational, single case, 750 watt, A.C./D.C.	£180 0 0	£18 0 0	£10 13 9
G.B. Bell & Howell 626, two case, 750 watt, A.C./D.C.	£205 0 0	£20 10 0	£12 3 5

### 8mm. Cine Cameras

Eumig C8, f/2.8 f.f., electric	£27 16 6	£2 15 6	£1 13 1
Bell & Howell model 252, f/2.3 f.f.	£33 0 0	£3 6 0	£1 19 2
Cine Kodak 8-55, f/2.7 f.f.	£39 15 0	£4 0 0	£2 7 0
G.B. Bell & Howell Sportster, f/2.5, speeds...	£43 14 6	£4 7 6	£2 11 11
Movikon 8, f/1.9 focusing	£54 3 3	£5 8 3	£3 4 4
Bolex C8, f/2.5 focusing, speeds	£55 13 0	£5 10 0	£3 6 9

### Tape Recorders

Lane, 2 speed, twin track	£47 5 0	£4 15 0	£2 16 0
Grundig Office Dictating Stenorette	£49 7 0	£4 18 9	£2 18 7
New Impressario, 2 speed, twin track	£50 8 0	£5 0 0	£3 0 0
Grundig TK9, complete with microphone	£74 11 0	£7 9 0	£4 8 6
Grundig 700C, console, 2 speeds, twin track	£99 15 0	£9 19 6	£5 18 5
Grundig TK819, complete with ribbon mic.	£112 7 0	£11 4 9	£6 13 5

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8mm. Meopta Atom, with case	£15 10 0
9.5mm. Specto Standard, 800ft.	£24 0 0
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16mm. Pathe Gem	£22 10 0
16mm. Specto Educational	£27 10 0

### Sound Projectors

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16mm. Victor Envoy, single case (plus transformer), 750 watt, good condition	£75 0 0
16mm. Danson, 500 watt	£99 10 0

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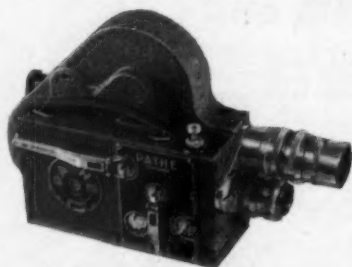
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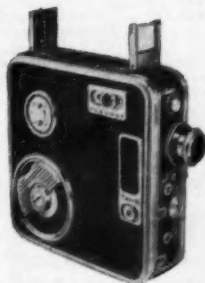
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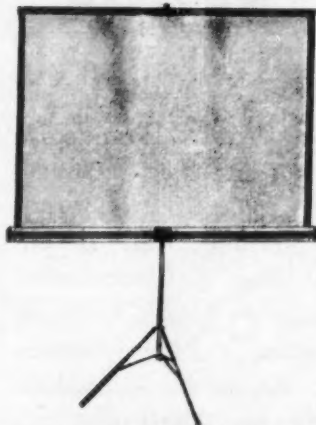
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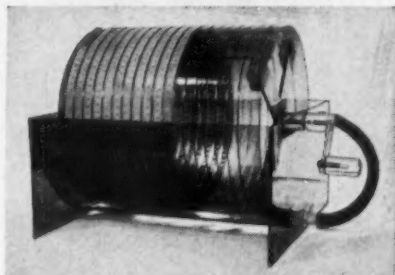
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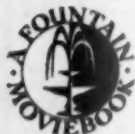
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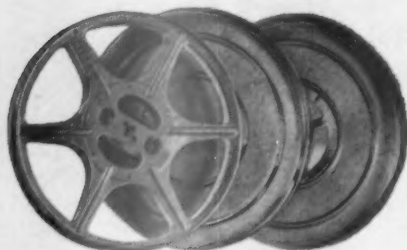
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**Private Person** has collection 9.5mm. sound, silent films for sale. Sound used once. **Box 656.**

**A New Travel Series.** No. 1 "Wiltshire", No. 2 "Pembrokeshire", No. 3 "Essex", each film 12 minutes, filmed this year. Narrator Frank Phillips. 16mm. sound £7. 16mm. silent £6. 8mm. silent £3 5s. Caledonian News Review, 52 Oakdale Hill Lane, Potters Bar, Middlesex.

**Film Exchange Service.** 9.5mm. 16mm. Sound/silent films for sale. 81 Denmark Road, Gloucester.

**For Sale.** Sound/silent 16mm. feature films, consider exchange. Write "Perhaver", Barton Common Road, New Milton, Hants.

**Four B/W 400ft. Reels** of 16mm. silent amateur films for children, also one in colour, wholesome entertainment. What offers? Alex Jones, 5 Nevill Park, Tunbridge Wells.

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**Bolex B8** turret head camera, complete with Yvar f/1.9 focusing and Yvar 36mm. f/2.8 telephoto lens. Bolex case, all new last May. £110 o.n.o. **Box 641.**

**G.I.C. 8mm., f/2.5** coated lens, as new, £25. **Box 642.** **Unused Zeiss Movikon 8** camera. Nearest to £40. 23 Harnham Road, Salisbury.

**For Sale.** f/2.5 Kern 3in. bloomed lens 16mm. mount, £25. **Box 644.**

**Paillard Bolex** stereo attachment for H16 cine camera and Bell & Howell 16mm. projector. Complete outfit as supplied, including 12 pairs polarised glasses. Cost about £150, will accept £120 or nearest offer. H. Fairley, 83 Leith Street, Edinburgh 1.

**Latest Bolex H16**, mint condition, 25mm. Switar f/1.4, 16mm. Yvar f/2.8 and 75mm. Yvar f/2.8, filters, turret lever, special vertical leather case, £175; Ilford geared-pan tripod £10. Private owner. **Box 645.**

**9.5mm. Pathe H**, f/2.5 coated. Hardly used. Mint condition. £18 o.n.o. **Box 646.**

**16mm. Paillard Bolex** cine camera, turret head with 1in. f/1.5 Dallmeyer lens, trifocal finder, focusing ring, audible counter back winding, parallax corrector, 8 to 64 f.p.s., with case, new 1940, in excellent condition £75. Cinepro Universal titler with full equipment. Purchased 1940 and very little used. £12 10s. G. L. Mason, Trafford Park, Manchester 17.

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**8-60 Cine Kodak**, f/1.9 focusing lens and telephoto lens, mint, £40. Taylor, 23 Clarendon Road, Edgbaston, Birmingham.

**Ditmar 9.5mm., f/2.8**, filters, case, excellent, £22. Passfield, 66 Gordon Road, Peckham, London.

**Bolex LB**, f/2.8 Yvar focusing, mint condition, £38. 10 Carleton Avenue, Wallington. (8210 evenings.)

**Pathe Pat 9.5mm.**, almost new, £10. Pathe Motocamera 9.5mm., £4. Fairbrother, 38 Miller's Road, Warwick.

**Ensign Kinecam 4 16mm.** camera, T.H. f/3.5 lens, leather case. Ensign silent 16 projector, screen and all accessories. £10 the lot. Phone CLE. 6701.

**Two Newman Model A** motion picture cameras for sale. Details on application: Merton Park Studios, 269 Kingston Road, S.W.19.

**400ft. Eyemo Model P** and 100ft. Eyemo Model C motion picture cameras for sale. Details on application: Merton Park Studios, 269 Kingston Road, S.W.19.

**Bolex B8** turret model, f/1.9 Yvar, fitted case, M8R projector, virtually unused, £140, or would separate.

**Box 584.** **Kodak Special**, variable speeds, backwind, fades by shutter, etc., Kodak f/1.9, £170. Spare 100ft. magazine, £55. 3in. f/4.5 lens, £18. 2 1/2in. f/2.7, £27. 4in. f/2.7, £30.

Dallmeyer 2in. f/1.9, £20. 3in. f/3.5, £18. 6in. f/4.5, £20. Heavy tripod, £5. 7ft. tripod, £15. Cinecraft Senior titler, £4.

**Box 659.** **16mm. Siemens Cine Camera**, f/1.5 Bloomed lens, 4 speeds. Also takes 3in. telephoto lens. With 6 Cassettes, £32. Also 3in. 16mm. Dallmeyer f/2.9 Bloomed telephoto lens, all chrome finish, £11. 55 Broadwalk, South Woodford, E.18.

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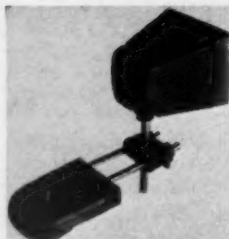
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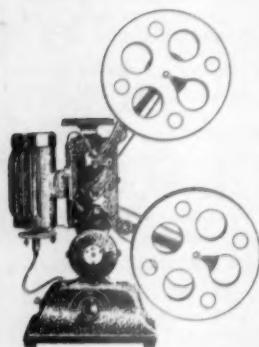
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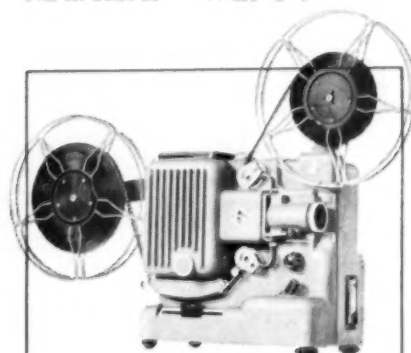
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## Look closely

This close-up shows the front of the Bolex M8R projector. Above and below the lens mounting you can see the new type film guides that make threading so amazingly simple—a slight pressure causes them to open and accept the film.

Look, too, at the automatic loop former just behind the bottom film guide. It ensures the correct loop always, even with worn films. The gate itself you cannot see, but it is made of highly polished stainless steel and is cooled by efficient ventilation. There is also a cathodic heating screen to stop films over-heating.

Something else not visible in this picture, but vital to the M8R's matchless performance, is the unconventional and remarkably efficient ultra-rapid claw mechanism. At the base of the projector, and marked with an arrow, is the speed regulator and near it you will notice one of the front feet adjustments.

These are only a few of the M8R's many features, and taking it all round it is a projector it will pay you to look closely into.

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